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Published 1st September

THE DICKENSIAN

A QUARTERLY MAGAZINE FOR DICKENS LOVERS

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ILLUSTRATED

EDITED BY WALTER DEXTER

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First Editions of the Works of Charles Dickens, including Presentation Copies; also Manuscripts, Autograph Letters for Sale

KNITTED COMFORTS

A Ladies' Knitting Party has commenced working at The Dickens House, and it is hoped that a steady stream of woollen comforts will leave The House for the use of the three Services. Miss M. Davies is making all arrangements and she would be pleased to hear from ladies desirous of joining these parties.

It cannot be sufficiently emphasised that gifts of wool (khaki, navy and air-force blue) or the cash to purchase it, are urgently needed and would be gratefully received at Doughty Street. Thus it will be seen that this effort need not be confined to knitters. Gentlemen, please note!

Ladies who are knitting for the Forces in their own homes are cordially invited to send their completed garments (or purchased ones) to swell the Fellowship's contribution.

HOW WE RUN OUR BRANCH

Contributions are invited from Branches not already represented in this series.

ACKNOWLEDGMENT

The Hon. Sec. desires to thank those readers who so kindly forwarded copies of No. 245 of *The Dickensian*, in response to his request.

THE DICKENSIAN
Vol. XXXVI. No. 256
Autumn Number
1st September, 1940

CAMPDEN HOUSE.

Through the kindness of COLONEL WAUGH.

UNDER THE MANAGEMENT OF MR. CHARLES DICKENS.

On Tuesday Evening, July 10th, 1855, will be presented, at exactly Half-past Eight o'Clock,

AN ENTIRELY NEW AND ORIGINAL

DOMESTIC MELO-DRAMA, IN TWO ACTS, BY MR. WILKIE COLLINS,

(as recently produced at Tavistock House), called

THE LIGHTHOUSE.

THE SCENERY PAINTED BY MR. STANFIELD, R.A.

The Dresses in this piece are by Mr. Taylor, *of the Adelphi Theatre, and by* Messrs. Nathan, *of Titchbourne Street, Haymarket. Perruquier,* Mr. Wilson, *of the Strand. Properties &c., by* Mr. Ireland, *of the Adelphi Theatre.*

AARON GURNOCK, *the head Light-keeper*	Mr. Charles Dickens.
MARTIN GURNOCK, *his son; the second Light-keeper*	Mr. Wilkie Collins.
JACOB DALE, *the third Light-keeper*	Mr. Mark Lemon.
SAMUEL FURLEY, *a Pilot*	Mr. Augustus Egg, A.R.A.

The Relief of Light-keepers, by Mr. Charles Dickens, Junior, Mr. Edward Hogarth, Mr. Alfred Ainger, and Mr. William Webster.

THE SHIPWRECKED LADY	Miss Hogarth.
PHŒBE	Miss Dickens,

TWENTY MINUTES FOR REFRESHMENT.

TO CONCLUDE WITH

The Comic Drama, in Two Acts, by Mr. Charles Dance,

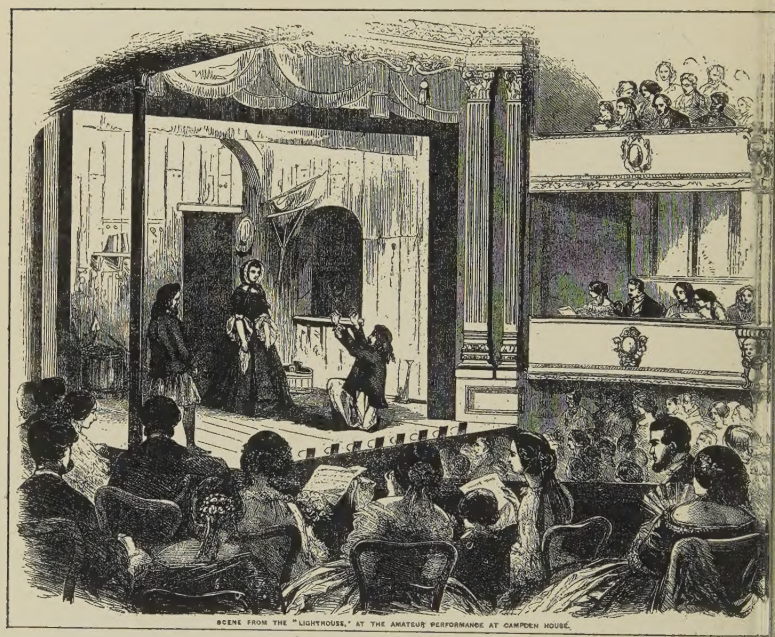
A WONDERFUL WOMAN.

A period of Ten Months is supposed to elapse between the Acts.

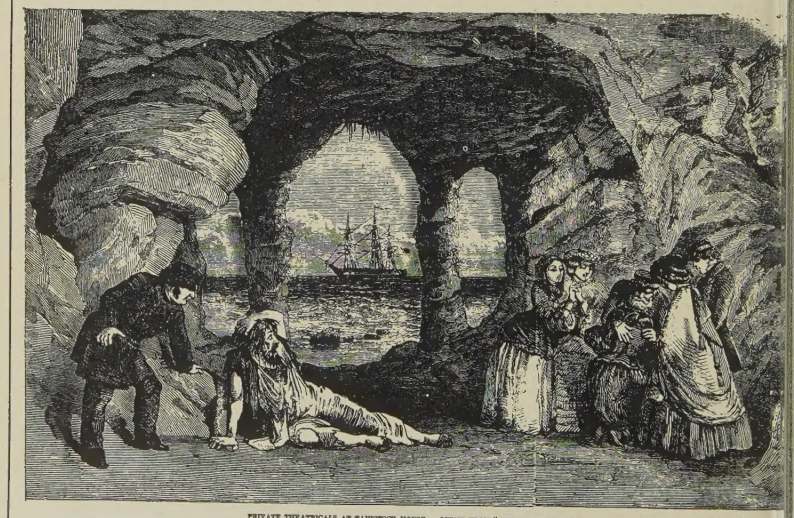
THE MARQUIS DE FRONTIGNAC	Captain Disney Roebuck.
THE VISCOUNT DE MILLEFLEURS	Sir Ivor Guest.
RODOLPHE, *a young Painter*	Mr. Charles Murch.
CREPIN, *a Cobbler*	Mr. Ashe.
Tailor, Servants, &c.	
MADAME HORTENSE BERTRAND, *a rich Widow*	The Hon. Mrs. George Wrottesley.
CECILE, *her Niece*	Miss Louisa Carew.
MAID	Miss Maxwell.

Composer and Director of the Music, Mr. FRANCESCO BERGER, who will Preside at the Piano-forte.

From an original in the possession of Mr. William Miller.



SCENE FROM THE "LIGHTHOUSE," AT THE AMATEUR PERFORMANCE AT CAMPDEN HOUSE.



PRIVATE THEATRICALS AT TAVISTOCK HOUSE.—SCENE FROM "THE FROZEN DEEP."

Scenes from "The Lighthouse" and "The Frozen Deep"

From the Illustrated London News

FOR ONE NIGHT ONLY

DICKENS'S APPEARANCES AS AN AMATEUR ACTOR

BY WALTER DEXTER

XIII.

AFTER the great success of " The Lighthouse " it was natural that Wilkie Collins should write the next piece to be performed at the little theatre at Tavistock House. But Twelfth Night of the following year found the Dickens family in Paris ; and there they stayed until the following May ; and we do not hear of any amateur acting at 49 Avenue des Champs Elysées, to mark the occasion of Charley's nineteenth birthday.

But once home again the possibility of a resumption of the home theatricals was regarded seriously. The first intimation of it is contained in a letter to Miss Coutts on the 3rd October, 1856, when Dickens records the " immense excitement " occasioned the previous night " by the arrival of Mr. Collins in a breathless state, with the first two acts of his play in three. Despatches were sent off to Brighton to announce the fact. Charley exhibited an insane desire to copy it. There was talk of a Telegraph Message to Mr. Stanfield in Wales. It is called ' The Frozen Deep,' and is extremely clever and interesting —very serious and very curious."

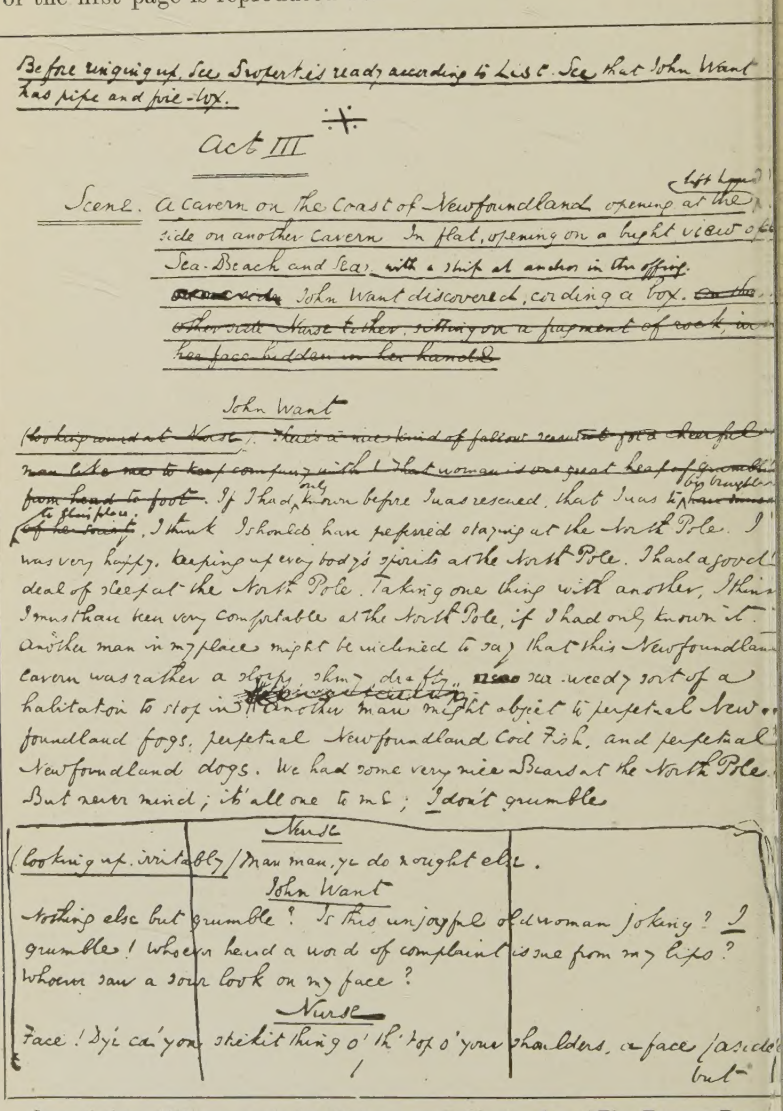
A few days later Dickens wrote to the Hon. Mrs. Richard Watson that they hoped to play on four nights, with " The Lighthouse " on the last night, " so that if you could come for the last two nights you would see both pieces." He continued, " I am going to try and do better than ever, and already the schoolroom is in the hands of the carpenters ; men from underground habitations in theatres, who look as if they lived entirely upon smoke and gas, meet me at unheard-of hours. Mr. Stanfield is perpetually measuring the boards with a chalked piece of string and an umbrella, and all the elder children are wildly punctual and businesslike to attract managerial commendation."

Mrs. Watson was unable to come to London to see the play, and in the following January Dickens wrote to her : " I shall never separate from ' The Frozen Deep ' the drawback of your not having seen it. . . . I believe that nothing so complete will ever be done again."

Dickens's activity did not stop at the production ; within a week of having received the first two acts we find him writing to Collins : " I should like to show you some cuts I have made in the second act (subject to authorial sanction, of course). They are mostly verbal, and all bring the play closer together."

There is no shadow of doubt that Dickens threw himself heart and soul into the many activities connected with the play and its production, as his letters of the last three months of 1856 testify. Even

after the play was finally passed, and printed, Dickens made some additions to the opening of Act III in his prompt copy. A facsimile of the first page is reproduced below.



Before ringing up See Properties ready according to List C See that John Want has pipe and pipe-box.

Act III

Scene. A cavern on the Coast of Newfoundland opening at the (Left Upper) side on another cavern In flat, opening on a bright view of Sea-Beach and Sea, with a ship at anchor in the offing. ~~Discovered~~ John Want discovered, cording a box. ~~On the other side Nurse Esther, sitting on a fragment of rock, with her face hidden in her hands~~

John Want

~~(looking round at Nurse). There's a nice kind of fellow you've got a sleeping man like me to keep company with! What woman is the great leap of [illegible] from land to foot.~~ If I had only known before I was rescued, that I was to have [illegible] to shipboard, I think I should have passed stopping at the North Pole. I was very happy, keeping up every body's spirits at the North Pole. I had a good deal of sleep at the North Pole. Taking one thing with another, I think I must have been very comfortable at the North Pole, if I had only known it. Another man in my place might be inclined to say that this Newfoundland cavern was rather a sloppy, shingly, draughty, [illegible] sea-weedy sort of a habitation to stop in. Another man might object to perpetual Newfoundland fogs, perpetual Newfoundland Cod Fish, and perpetual Newfoundland dogs. We had some very nice Bears at the North Pole. But never mind; it's all one to me; I don't grumble

Nurse

(looking up, irritably) Man man, ye do nought else.

John Want

Nothing else but grumble? Is this unjoyful old woman joking? I grumble! Whose heard a word of complaint to come from my lips? Whose saw a sour look on my face?

Nurse

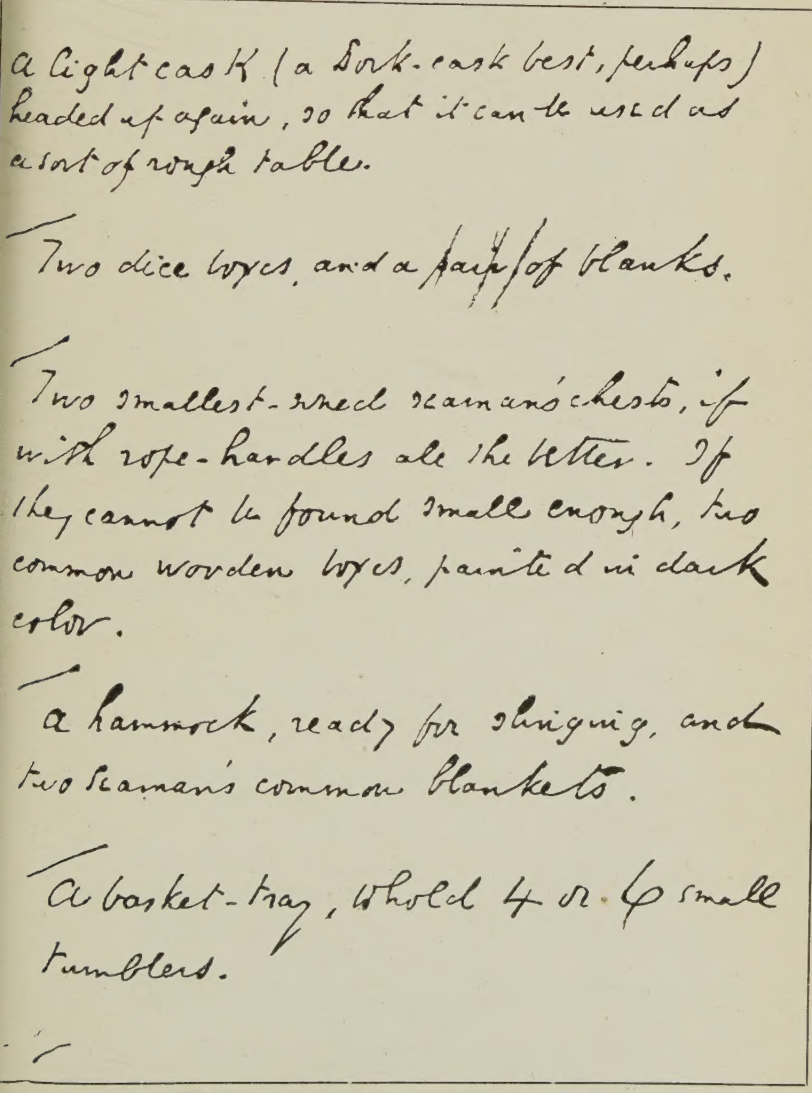
Face! Dyi ca'you sheikit thing o' th' top o' your shoulders, a face [illegible] but-

One of the additions made by Dickens to Collins's play "The Frozen Deep"

Five performances in all of "The Frozen Deep" were given Tavistock House. Generally it has been accepted by previous writers on the subject that there was one performance only, that on Januar

6th. True this was the first performance proper, but the previous evening was a Dress Rehearsal, and was no doubt as full and as perfect a performance as any; its completeness is vouched for by the special and dated programme that was printed, and which is reproduced on the next page, together with the programme for the second performance.

There were also performances on Thursday, January 8th, Monday,


A light cask (a Sork-cask best, perhaps) headed up again, so that it can be used as a sort of rough table.

Two dice boxes, and a pair of blanks.

Two smallest-sized seaman's chests, if with rope-handles all the better. If they cannot be found small enough, two common wooden boxes, painted in dark color.

A hammock, ready for slinging, and two seaman's common blankets.

A basket-tray, whold 4 or 6 small tumblers.

Property List in Dickens's Writing for "The Frozen Deep"

TAVISTOCK HOUSE THEATRE.

UNDER THE MANAGEMENT OF MR. CHARLES DICKENS.

On Monday, January 5th, 1857, AT A QUARTER BEFORE 8 O'CLOCK, THE DRESS REHEARSAL OF

AN ENTIRELY NEW

ROMANTIC DRAMA, IN THREE ACTS, BY MR. WILKIE COLLINS,

CALLED

THE FROZEN DEEP.

The Machinery and Properties, by MR. IRELAND, *of the Theatre Royal, Adelphi. The Dresses by* MESSRS. NATHAN, *of Titchbourne Street, Haymarket. Perruquier*, MR. WILSON, *of the Strand.*

THE PROLOGUE WILL BE DELIVERED BY MR. JOHN FORSTER.

CAPTAIN EBSWORTH, *of The Sea Mew*	MR. EDWARD PIGOTT.
CAPTAIN HELDING, *of The Wanderer*	MR. ALFRED DICKENS.
LIEUTENANT CRAYFORD	MR. MARK LEMON.
FRANK ALDERSLEY	MR. WILKIE COLLINS.
RICHARD WARDOUR	MR. CHARLES DICKENS.
LIEUTENANT STEVENTON	MR. YOUNG CHARLES.
JOHN WANT, *Ship's Cook*	MR. AUGUSTUS EGG, A.R.A.
BATESON, DARKER } *Two of The Sea Mew's People*	MR. EDWARD HOGARTH. / MR. FREDERICK EVANS.

(OFFICERS AND CREWS OF THE SEA MEW AND WANDERER.)

MRS. STEVENTON	MISS HELEN.
ROSE EBSWORTH	MISS KATE.
LUCY CRAYFORD	MISS HOGARTH.
CLARA BURNHAM	MISS MARY.
NURSE ESTHER	MRS. WILLS.
MAID	MISS MARTHA.

THE SCENERY AND SCENIC EFFECTS OF THE FIRST ACT, BY MR. TELBIN.

THE SCENERY AND SCENIC EFFECTS OF THE SECOND AND THIRD ACTS, BY **Mr. STANFIELD**, R.A.

ASSISTED BY MR. DANSON.

THE ACT-DROP, ALSO BY **Mr. STANFIELD, R.A.**

AT THE END OF THE PLAY, HALF-AN-HOUR FOR REFRESHMENT.

To Conclude with MRS. INCHBALD'S Farce, in Two Acts, of

ANIMAL MAGNETISM.

(THE SCENE IS LAID IN SEVILLE.)

THE DOCTOR	MR. CHARLES DICKENS.
PEDRILLO	MR. MARK LEMON.
THE MARQUIS DE LA GUARDIA	MR. YOUNG CHARLES.
GREGORIO	MR. WILKIE COLLINS.
CAMILLA	MISS KATE.
JACINTHA	MISS HOGARTH.

Musical Composer and Conductor of the Orchestra—Mr. FRANCESCO BERGER, who will preside at the Piano.

CARRIAGES MAY BE ORDERED AT HALF-PAST ELEVEN.

GOD SAVE THE QUEEN!

TAVISTOCK HOUSE THEATRE.

UNDER THE MANAGEMENT OF MR. CHARLES DICKENS.

On Twelfth Night, Tuesday, January 6th, 1857, AT A QUARTER BEFORE 8 O'CLOCK, *will be presented*

AN ENTIRELY NEW

ROMANTIC DRAMA, IN THREE ACTS, BY MR. WILKIE COLLINS.

CALLED

THE FROZEN DEEP.

The Machinery and Properties by MR. IRELAND, *of the Theatre Royal, Adelphi. The Dresses by* MESSRS. NATHAN, *of Titchbourne Street, Haymarket. Perruquier*, MR. WILSON, *of the Strand.*

THE PROLOGUE WILL BE DELIVERED BY MR. JOHN FORSTER.

CAPTAIN EBSWORTH, *of The Sea Mew*	MR. EDWARD PIGOTT.
CAPTAIN HELDING, *of The Wanderer*	MR. ALFRED DICKENS.
LIEUTENANT CRAYFORD	MR. MARK LEMON.
FRANK ALDERSLEY	MR. WILKIE COLLINS.
RICHARD WARDOUR	MR. CHARLES DICKENS.
LIEUTENANT STEVENTON	MR. YOUNG CHARLES.
JOHN WANT, *Ship's Cook*	MR. AUGUSTUS EGG, A.R.A.
BATESON, DARKER } *Two of The Sea Mew's People*	MR. EDWARD HOGARTH. / MR. FREDERICK EVANS.
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MRS. STEVENTON	MISS HELEN.
ROSE EBSWORTH	MISS KATE.
LUCY CRAYFORD	MISS HOGARTH.
CLARA BURNHAM	MISS MARY.
NURSE ESTHER	MRS. WILLS.
MAID	MISS MARTHA.

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GREGORIO	MR. WILKIE COLLINS.
CAMILLA	MISS KATE.
JACINTHA	MISS HOGARTH.

Musical Composer and Conductor of the Orchestra—Mr. FRANCESCO BERGER, who will preside at the Piano.

CARRIAGES MAY BE ORDERED AT HALF-PAST ELEVEN

GOD SAVE THE QUEEN!

January 12th, and Wednesday, January 14th. Probably specially dated programmes were printed for them, but we have not come across any copies.

XIV.

The death of Douglas Jerrold early in June, 1857, at once set Dickens to work arranging a Fund for the benefit of his widow and children. With quick decision a committee was formed and plays in various towns were performed to assist the funds. Thackeray gave one lecture, W. H. Russell another; and a Reading was given by Dickens. In addition to this a special performance of "The Frozen Deep" was arranged at the Gallery of Illustration in Regent Street, London. Queen Victoria was invited to attend, but she declined, saying that she could not break an unwritten rule not to patronise anything for the benefit of *individuals*, as she might be called upon to do so every day, but she had always wished to see the play of which she had heard so much, and accordingly requested Dickens to bring it to Buckingham Palace, to choose what room he liked there and to do it as he pleased. To this Dickens replied that "he was very anxious to oblige the Queen, but as neither he nor any of his fellow actors, nor his family, went to Court he would rather not go there, and especially would rather not take his ladies there, in the quality of actors and actresses, but that, if the Queen would come to a private representation at the Gallery, to which she should invite her own party, he would be very happy to get it up for her alone. The Queen sent back a most amiable message to say that she quite felt the propriety of his objection to go to the Palace, accepting his proposal and fixing the evening for coming to the Gallery . . . The Queen and her party made a most excellent audience—far from being cold, as we expected, they cried, and laughed, and applauded and made as much demonstration as so small a party (they were not more than fifty) could do."*

This performance was given on July 4th. A week later the first public performance for the Jerrold Fund was given at the Gallery of Illustration, and the play was repeated on July 18th and 25th.

At the end of July Dickens read *A Christmas Carol* at the Free Trade Hall, Manchester, for the Jerrold Fund, and as the sum total of Two thousand pounds at which he had aimed to raise had not then been reached, and there was an urgent demand from Manchester friends that they should see "The Frozen Deep," Dickens decided to accede to their request, and the play was performed at the Free Trade Hall on two nights, August 21st and 22nd.

This was the last performance by the Amateur Company, and the last appearance of Dickens as an amateur actor.

A Tale of Two Cities is appearing as a serial story in the "Staffordshire Advertiser," commencing July 20th.

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* From a letter of Georgina Hogarth to Mrs. Winter published in The Love Romance of Charles Dickens, by Walter Dexter. The Argonaut Press, 1936.

IN REMEMBRANCE OF THE LATE MR. DOUGLAS JERROLD.

GALLERY OF ILLUSTRATION,

REGENT STREET.

UNDER THE MANAGEMENT OF MR. CHARLES DICKENS.

On Saturday evening, July 18th, and on Saturday evening, July 25th, 1857, at 8 o'clock exactly, will be presented

AN ENTIRELY NEW

ROMANTIC DRAMA, IN THREE ACTS, BY MR. WILKIE COLLINS,

CALLED

THE FROZEN DEEP.

PERFORMED BY THE AMATEUR COMPANY OF LADIES AND GENTLEMEN WHO ORIGINALLY REPRESENTED IT, IN PRIVATE.

The Overture composed expressly for this Piece by MR. FRANCESCO BERGER.

The Dresses by Messrs. Nathan, *of Titchbourne Street, Haymarket, and* Miss Wilkins, *of Carburton Street, Fitzroy Square*
Perruquier, Mr. Wilson, *of the Strand.*

CAPTAIN EBSWORTH, *of The Sea Mew*	Mr. Edward Pigott.
CAPTAIN HELDING, *of The Wanderer*	Mr. Alfred Dickens.
LIEUTENANT CRAYFORD	Mr. Mark Lemon.
FRANK ALDERSLEY	Mr. Wilkie Collins.
RICHARD WARDOUR	Mr. Charles Dickens.
LIEUTENANT STEVENTON	Mr. Young Charles. (Dickens)
JOHN WANT, *Ship's Cook*	Mr. Augustus Egg.
BATESON, DARKER } *Two of The Sea Mew's People*	Mr. Shirley Brooks. / Mr. Frederick Evans.

(Officers and Crews of The Sea Mew and Wanderer.)

MRS. STEVENTON	Miss Helen. (Hogarth)
ROSE EBSWORTH	Miss Kate. (Dickens)
LUCY CRAYFORD	Miss Hogarth.
CLARA BURNHAM	Miss Mary. (Dickens)
NURSE ESTHER	Mrs. Francis. (Giles née Dickenson)
MAID	Miss Marley.

THE SCENERY AND SCENIC EFFECTS OF THE FIRST ACT, BY MR. TELBIN.
THE SCENERY AND SCENIC EFFECTS OF THE SECOND AND THIRD ACTS, BY **Mr. STANFIELD, R.A.**
ASSISTED BY MR. DANSON.
THE ACT-DROP, ALSO BY **Mr. STANFIELD, R.A.**

To Conclude with the Farce, in Two Acts,

UNCLE JOHN.

NEPHEW HAWK	Mr. Wilkie Collins.
EDWARD EASEL	Mr. Frederick Evans.
UNCLE JOHN	Mr. Charles Dickens
FRIEND THOMAS	Mr. Mark Lemon.
ANDREW	Mr. Young Charles.
NIECE HAWK	Miss Hogarth.
ELIZA	Miss Kate.
MRS. COMFORT	Miss Mary.

Terminating with a Dance by the Characters

Musical Composer and Conductor of the Orchestra, Mr. FRANCESCO BERGER,
WHO WILL PRESIDE AT THE PIANO.

From an original in the possession of Count de Suzannet

(The writing is in Dickens's hand).

MASTER, MISTRESS AND MAID

GABRIEL VARDEN.

Now, who would think that that woman could ever be pleasant and agreeable ? And yet she can be. Well, well, all of us have our faults I'll not be hard upon hers. We have been man and wife too long for that

* * * * *

If ever you have a husband of your own—never faint, my darling More domestic unhappiness has come of easy fainting than from all the greater passions put together. Remember that, my dear, if you would be really happy, which you never can if your husband isn't And a word in your ear, my precious ; never have a Miggs about you

* * * * *

I'd rather be taken out of my house by a crowd of enemies than escorted home by a mob of friends.

* * * * *

Recollect from this time that all good things perverted to evil purposes, are worse than those which are naturally bad. A thoroughly wicked woman, is wicked indeed. When religion goes wrong, she is very wrong, for the same reason.

MRS. VARDEN.

Because I never interfere or interrupt ; because I never question where anybody comes or goes ; because my whole mind and soul is bent on saving where I can save, and labouring in this house—therefore they try me as they do.

* * * * *

I shall not contradict you. I know my duty. I need know it, I am sure. I am often obliged to bear it in mind, when my inclination perhaps would be for the moment to forget it.

* * * * *

Miggs is attached to me, and that is sufficient to draw down hatred upon her in this house. She is a comfort to me, whatever she may be to others.

* * * * *

Is it a chilling thing to have one's husband sulking and falling asleep directly he comes home—to have him freezing all one's warmhearted ness and throwing cold water over the fireside ?

MIGGS.

I couldn't take my rest in peace, nor fix my thoughts upon my prayers, otherways than that I knew mistress was comfortable in her bed this night.

* * * * *

If I give offince by having consideration for my mistress, I do not ask your pardon, but am content to get myself into trouble and be in suffering

* * * * *

Oh, what a happiness it is when man and wife come round again Oh, gracious, to think that him, and her, should ever have a word together ! . . . I never see such a blessed one as she is for the forgiveness of her spirit, I never, never, never did. Nor more did master neither ; no, nor no one—never !

* * * * *

Ho master, ho mim ! Can I constrain my feelings in this here one again united moments. Ho Mr. Warsen, here's blessedness among relations, sir! Here's forgiveness of injuries, here's amicablenesses!

PEEPS AT DICKENS

Pen Pictures from Contemporary Sources

XXXVI—Canon Ainger's Account of "Mr. Nightingale's Diary"

From "Mr. Dickens's Amateur Theatricals," by Alfred Ainger, in Macmillan's Magazine, January 1871.

THE farce of "Mr. Nightingale's Diary," the joint production of Dickens and Mark Lemon, which followed Mr. Collins's play at Tavistock House, was well calculated to exhibit the versatility of the principal actor. Mr. Dickens played one Mr. Gabblewig, in which character he assumed four or five different disguises, changing his dress, voice, and look with a rapidity and completeness which the most practised "entertainer" might envy. This whimsical piece of extravagance had been before played by the same actors in the performances for the benefit of the Guild of Literature and Art, but has never been printed, except privately for the use of the original actors. What portions were contributed by the joint authors respectively we can only surmise; but there were certain characters and speeches which have very clearly stamped upon them the mark of their authorship. One of the characters played by Mr. Dickens was an old lady, in great trouble and perplexity about a missing child; of which character (being nameless in the drama) he always spoke, when he had occasion to refer to her off the stage, as Mrs. Gamp, some of whose speeches were as well worthy of preservation for droll extravagance of incongruity as the best of her famous prototype in *Martin Chuzzlewit*. In addition to her perplexity about the missing infant, she is further embarrassed as to the exact surname of Mr. Nightingale, whose name she remembers to be that of a bird, but cannot always refer to the correct species of that order. A quotation we make from memory will leave no doubt as to the fertile and popular fancy from whose mind it came:

> "No, sir, I will not leave the house! I will not leave the establishment without my child, my boy. *My* boy, sir, which he were his mother's hope and his father's pride, and no one as I am aweer on's joy. Vich the name was giv' to this blessedest of infants and vorked in best Vitechapel mixed upon a pincushin, and 'Save the mother' likewise, were Abjalom, after his own parential father, Mr. Nightingale, who no other ways than by being guv' to liquor, lost a day's vork at the veelwright business, vich it was but limited, Mr. Skylark, being veels of donkey-chaises and goats; and vun vas even drawn by geese for a wager, and came up the aisle o' the parish church one Sunday arternoon by reason of the perwerseness of the animals, as could be testified by Mr. Wix the beadle afore he died of drawing on Vellinton boots to which he was not accustomed, after an 'earty meal of roast beef and a pickled walnut to which he were too parjial! Yes, Mr. Robin Redbreast, in the marble fontin of that theer church was he baptized Abjalom, vich

never can be unmade or undone, I am proud to say, not to please nor give offence to no one, nohows and noveres, sir. . . . Ah 'affliction sore long time Maria Nightingale bore ; physicians *wer* in vain' -not that I am aweer she had any one in particular, sir excepting *one* vich she tore his hair by handfuls out in consequence of disagreements re*la*tive to her complaint ; and dead she is, and will be, as the hosts of the Egyptian fairies ; and this I shall prove directly minute, on the evingdence of my brother the sexton, whom I shall here produce, to your confusion, young person, in the twinkling of a star or humin eye ! "

Scarcely had the old lady quitted the stage when Mr. Dicken reappeared as " my brother the sexton," a very old gentleman indeed with a quavery voice and self-satisfied smile (pleasantly suggesting how inimitable must have been the same actor's manner as Justice Shallow), and afflicted with a " hardness of hearing " which almost baffled the efforts of his interrogators to obtain from him the desired information as to the certificate of Mrs. Nightingale's decease. " It's no use your whispering to me, sir ! " was the gentle remonstrance which the first loud shout in his ear elicited ; and on the question being put whether " he had ever buried "—he at once interrupted to reply that he *had brewed* ; and that he and his old woman—" my old woman was a Kentish woman, gentlemen : one year, sir, we brewed some of the strongest ale that ever you drank, sir : they used to call it down in our part of the country (in allusion, you understand, to its great strength, gentlemen), ' Samson with his hair on,' "—at which point the thread of his narrative was cut short by the reiteration, in a louder key still, of the intended question in a complete form. A third character in the farce, sustained by Dickens, was that of a *malade imaginaire*, for the time being under treatment by a new specific " mustard and milk," the merits of which he could not highly enough extol, but which nevertheless was not so soothing in its effects but that the patient gave every minute a loud shriek—explaining apologetically, " That's the mustard ! " followed immediately by a still louder one, " That's the milk ! " We are afraid to say in how many other disguises our manager appeared, but there was certainly one other, a footman or waiter, in which character the actor gave us a most amusing caricature of the manner of one of his own servants—and we remember with what glee, one night at supper after rehearsal, Dickens learned that the man in question had been heard imitating his master in the part for the amusement of his fellow-servants, in utter ignorance that he himself had sat in the first instance for the portrait.

SOLUTION TO DICKENS CROSS-WORD PUZZLE, No. 3.

(Page 188)

Across.—1, Clarriker ; 4, Fibbetson ; 10, Bob ; 14, Goodwin ; 15, Eden ; 16, Blossom ; 18, Omer ; 19, Molly ; 20, Tibbs ; 23, Mobbs ; 25, Perch ; 28, Aged ; 29, Bates ; 30, Dora ; 35, Neckett ; 37, Jip ; 38, Evremonde ; 39, Murdstone.

Down.—1, Chucksters ; 2, Redburn ; 3, Kenwigs ; 5, Belling ; 6, Ipswich ; 7, Knockemorfer ; 8, Boz ; 9, Blimber ; 11, Bullamy ; 12, Jolly ; 13, Twist ; 16, Blubb ; 17, Sikes ; 21, Pardiggle ; 22, Dedlock ; 24, Salcy ; 25, Peter ; 26, Mowcher ; 27, Gabrielle ; 31, Markham ; 32, Snubbin ; 33, Stryver ; 34, Meagles ; 36, Tix.

THE MYSTERY OF THE MARCHIONESS

By WILLIAM CROSBY BENNETT

WHEN the elder Dickens and his family were in the Marshalsea they were waited upon by a maid-of-all-work, formerly a workhouse orphan, whose quaint ways and kindly manner caused her to be regarded as quite an unique little person. It is from this servant that Dickens is said to have drawn the character of the little drudge, in *The Old Curiosity Shop*, upon whom Dick Swiveller bestows the romantic title of Marchioness.

This obscure, rather commonplace character, backed by Dick, seems to give that human touch to the whole story without which there would be neither light nor colour. Indeed, it is the little creature's propensity for looking and listening through keyholes that turns out to be the most important link in the plot. Although there are only brief glimpses of her as she flits through the text, I am not so sure but that she might be rated among the leading characters in the story; and, with the exception of Dick, undoubtedly the most human.

Sweet, saintly Little Nelly Trent is, of course, supposed to be the real heroine; but from the very beginning we find ourselves making excuses for her, and this is not what Dickens had intended. Without realising what he was doing he had made an unconscious little prig out of her—a sort of saccharine Hollywood angel child—and few, in our time at least, can be induced to see her through his eyes. It is the Marchioness we take to our heart, and choke down many a laugh with a sob at her forlorn existence.

When we are first introduced to the little slavey she is picking up, literally, the very crumbs of life in the household of Lawyer Brass and his flinty sister, Sally.

As Sampson Brass's clerk, Dick Swiveller viewed her as a small, slip-shod girl, in a dirty, coarse apron, which left nothing visible but her face and feet. . . . There never was such an old-fashioned child in her looks and manner. She must have been at work from her cradle. She seemed as much afraid of Dick as Dick was amazed at her.

He was soon to discover that she knew nothing about herself; that from her earliest recollection she had never owned a name; and as far back as she could remember she had been at the Brass's establishment. But by carefully "reading between the lines," I believe we can brush aside the apparent mystery connected with her parentage and gain an inkling of whom she really was.

The first clue is to be found in the amazing actions of Quilp when he goes to Bevis Marks to invite Sampson and Sally to take tea with him in that "wild wet summer-house by the river." The Marchioness opens the door. The dwarf pushes past her into the office, and says he will leave a note.

> As Mr. Quilp folded the note (which was soon written, being a short one) he encountered the gaze of the small servant. He looked at her long and earnestly.

"How are you ?" said the dwarf, moistening a wafer with horrible grimaces.

The small servant, perhaps frightened by his looks, returned no audible reply ; but it appeared from the motion of her lips that she was inwardly repeating the same form of expression concerning a note or message.

"Do they treat you ill here ? Is your mistress a Tartar ?" said Quilp with a chuckle.

In reply to the last interrogation, the small servant, with a look of infinite cunning mingled with fear, screwed up her mouth very tight and round, and nodded violently.

Whether there was anything in the peculiar slyness of her action which fascinated Mr. Quilp, *or anything in the expression of her features at the moment which attracted his attention for some other reason* ; or whether it merely occurred to him as a pleasant whim to stare the small servant out of countenance ; certain it is, that he planted his elbows square and firmly on the desk, and squeezing up his cheeks with his hands, looked at her fixedly.

"Where do you come from ?" he said after a long pause, stroking his chin.

"I don't know."

"What's your name ?"

"Nothing."

"Nonsense !" retorted Quilp. "What does your mistress call you when she wants you ?"

"A little devil," said the child.

She added in the same breath, as if she feared any further questioning, "But please, will you leave a card or message ?"

These unusual answers might naturally have provoked some more inquiries. Quilp, however, without uttering another word, withdrew his eyes from the small servant, stroked his chin more thoughtfully than before, and then, bending over the note as if to direct it with scrupulous and hair-breadth nicety, looked at her, covertly but very narrowly, from under his bushy eyebrows. The result of this secret survey was, that he shaded his face with his hands, and laughed slyly and noiselessly, until every vein in it was swollen to bursting. Pulling his hat over his brow to conceal his mirth and its effects, he tossed the letter to the child, and hastily withdrew.

Obviously this is the first time Quilp has seen the drudge. Why his abnormal curiosity ? Whom does she so much resemble that he should be provoked to almost uncontrollable mirth ? And why does Dickens add :

> Once in the street, *moved by some secret impulse*, Quilp laughed and held his sides, and laughed again, and tried to peer through the dusty area railings as if to catch another glimpse of the child, until he was quite tired out.

Does not all this point to the fact that Quilp may have discovered more than ordinary relationship between Sally Brass and the Marchioness ? Following this lead, let us recall the incident in which Dick, his interest in the little slavey aroused, looks into the horrible basement where the poor little creature lives her miserable life.

The small servant stood with humility in the presence of Miss Sally, and hung her head.

"Are you there ?" said Miss Sally.

"Yes, ma'am," was the answer in a weak voice.

"Go further away from the leg of mutton, or you'll be picking it," said Miss Sally.

The girl withdrew into a corner, while Miss Brass took a key from her pocket, and opening the safe, brought from it a dreary waste of cold potatoes, looking as eatable as Stonehenge. This she placed before the small servant, ordering her to sit down before it, and then, taking up a great carving knife, made a mighty show of sharpening it upon the carving fork.

"Do you see this ?" said Miss Brass, slicing off about two square inches of cold mutton, after all this preparation, and holding it out on the point of the fork. . . .

"You've been helped once to meat," said Miss Brass, summing up the facts ; "you have had as much as you can eat, you've been asked if you want any more, and you answer 'No !' Then don't you ever go and say you were allowanced, *mind that* !"

With these words, Miss Sally put the meat away and locked the safe, and then drawing near to the small servant, overlooked her while she finished the potatoes.

To this, Dickens adds :

It was plain that some extraordinary grudge was working in Miss Brass's gentle breast, and that it was that which impelled her, without the smallest present cause, to rap the child with the blade of the knife, now on her hand, now on her head, and now on her back, as if she found it quite impossible to stand so close to her without administering a few slight knocks.

Police courts teem with cases of unnatural mothers treating their unfortunate children with wanton cruelty. Sally Brass was evidently of that same type who would visit on the head of her unwanted offspring—an ever-present reminder of her lapse—all the chagrin and contempt she felt for her own weakness.

Another point strengthening the theory is to be found in the incident occurring after the Marchioness has told of overhearing the plot which has sent the innocent Kit to prison, and the Notary, who acts for Mr. Garland, Kit's benefactor, summons Miss Brass :

"Miss Sally," said the Notary, "we professional people understand each other, and, when we choose, can say what we have to say in a very few words. You advertised for a runaway servant, the other day ?"

"Well," returned Miss Sally, *with a sudden flush overspreading her features*, "what of it ?"

"She is found, ma'am. Only last night, or you would have heard from us before."

"And now I *have* heard from you," said Miss Brass, folding her arms *as though she were about to deny something to the death*, "what have you got to say ? Something that you have got into your heads about her, of course. *Prove it*, will you—that's all. *Prove it*. You have found her, you say. I can tell you (if you don't know it) that

you have found the most artful, lying, pilfering, devilish little min that was ever born. . . ."

After hearing from the Notary that the Marchioness was going t relate in Court that day, conversations she had overheard betwee Sally and her brother regarding the plot against Kit, Dickens tells us

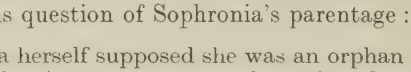
Sally took another pinch of snuff. Although her face was wonde fully composed, *it was apparent that she was wholly taken by surpris and that she had expected to be taxed with, in connection with her smu servant, something very different from this.*

With what did Sally expect to be taxed that is different? Son thing she would "deny to the death?" And when she adds, "Prov it!"—What is it she demands should be proven? Is it not she fea the secret of her parenthood has been discovered, and is ready "t deny it to the death?"

Again, at the end of the book, it will be recalled that Dick marri the Marchioness, whom he has had educated and re-christene Sophronia Sphynx, and the happy pair retire to a rented cottage, a Hampstead, "with a smoking box in the garden." Here Dick, in philosophic and reflective mood, is accustomed, at times, to debat the mysterious question of Sophronia's parentage:

Sophronia herself supposed she was an orphan; but Mr. Swivelle putting slight circumstances together, *often thought Miss Brass mu know better than that; and, having heard from his wife of her strang interview with Quilp, entertained sundry misgivings whether that perso in his lifetime, might not also have been able to solve the riddle, had h chosen.*

That paragraph, to me, finally settles it! The Marchioness is non other than the child of that ill-flavoured pair, Mr. Daniel Quilp an Miss Sally Brass!



WHAT DO YOU KNOW OF DICKENS?

(*Answers to Questions on page* 246)

1, Lodging-house keeper in Southampton Street; 2, Law-stationer 3, Mr. Johnson; 4, United Bull-dogs; 5, Slumkey, Fizkin; 6, Behind greengrocer's shop in Bath; 7, Gerrard Street; 8, Biler; 9, Fiv brothers; 10, Jingle; 11, Bob Sawyer; 12, Ruth Pinch; 13, Norfol Street, Strand; 14, Edward, Roger; 15, Lincoln's Inn Fields; 16, Mr Raddle; 17, Spontaneous combustion; 18, Tim Linkinwater; 19, Wh knows? 20, The Aged Parent; 21, Maidstone, Sudbury; 22, The decease husband of Flora Finching; 23, Niece; 24, Sir John Chester; 25, Am Dorrit; 26, May; 27, Fanny Cleaver; 28, Mr. Lillyvick; 29, Akershem 30, Nell Trent, Amy Dorrit, not recorded; 31, In a bedroom of the "Greg White Horse," Ipswich; 32, Mrs. Joe Gargery; 33, Mrs. P. Toots, Mr Frank Cheeryble; 34, *Hard Times, Bleak House, Little Dorrit, Nichol Nickleby, Little Dorrit, David Copperfield*; 35, He was "suspended" at th George and Vulture; 36, Molly, Abel Magwitch; 37, Coketown; 38, Mr Harris; 39, John Barsad; 40, The two daughters of Mr. Pecksniff.

THE DICKENS FELLOWSHIP CONFERENCE

THE Thirty-fourth Annual Conference of the Dickens Fellowship was held at the Comedy Restaurant, Haymarket, London, on May 25th, and in spite of all difficulties and anxieties a surprising number participated, fourteen branches being represented.

The Conference opened with an address on "The Strength of Dickens" by the Chairman, Mr. Leo Mason (Blackburn). The business meeting which followed was purely formal. The Report of the Council and the accounts, which will be printed in our next issue, were presented, and the position of the Dickens House was outlined.

At the Luncheon which followed, the President, Mr. Compton Mackenzie, occupied the chair, and proposed the Toast of the Immortal Memory of Charles Dickens.

Mr. COMPTON MACKENZIE said he welcomed this opportunity of meeting the Fellowship—the first chance he had had since his election as President, and congratulated the members on showing such a good muster at such a fateful time.

He had a strong feeling that whatever trials the coming weeks might bring us, and whatever we might have to endure, we should strive finally to get back to the England that Dickens knew and loved. Personally, he would like to see a general exodus from the big towns, with their hectic excitements, and a return to the simpler and more enduring pleasures of the country. Although Dickens was primarily the novelist of London, and distinguished as the portrayer of the London scene, yet how much of the country comes back to us in his writings. Mr. Mackenzie recalled a description of Autumn in *Pickwick Papers*, but said that, attractive as that description was, for him spring and early summer were his favourite seasons, with a wealth of flowers and fresh green foliage and all the birds in full song and full of family cares ; whereas autumn to him was a sad time ; the colourful flowers had gone, the birds were silent, and the leaves, glorious as were their russets and browns, were rapidly falling and leaving the branches of the trees naked and skeleton-like. There was no doubt that we should have to return to the country and to reconstruct our lives on simpler lines in the future ; for years we had been indulging in all the things that Dickens disliked, and these would have to be given up. It was impossible at such a time as this to treat the name of Dickens lightly, as his work was full of all that we stand for, of all that we are fighting for, and of all that we hold dear and most love.

Even to-day, in the midst of troublous times, we Dickens lovers find escape and peace in his pages. Above them all, *Pickwick* was to Mr. Mackenzie an eternal refuge.

Mr. Mackenzie said that, like Dickens, he had at the age of seven, read Smollett and Fielding, and claimed an advantage over Dickens in that he had had the pleasure of reading Dickens as well, and he hoped that his hearers shared his joy.

Mr. Mackenzie then introduced Mr. George Orwell as one of the few younger literary men who had recognised the greatness of Dickens.

Mr. GEORGE ORWELL, who has recently published a study of Dickens, said that as an amateur he felt nervous in the presence of experts, as he could not claim to be more than a student of Dickens and confessed that he has not read everything that Dickens wrote. But he had known him in his principal novels since early childhood. Of all the books, *David Copperfield* was his favourite, perhaps because it was so largely autobiographical and showed the author's own reaction to life. To be a lover of Dickens, he felt, it was not necessary to know his work perfectly, as he was one of the very few writers who have a tradition that moves outside the realm of literature. In this connection, Mr. Orwell said that ten years ago he had been among the hop-pickers, and there he had met men who, although they had not read the book, nevertheless knew all about Oliver Twist; they knew it instinctively and felt that the author had struck a memorable blow on their behalf.

There was no need to fear for the continued popularity of Dickens that was assured so long as people cared for themselves and cared for the ideals that Dickens ever kept before him. A book (not his own) had lately been published, dealing with the books read by boys and girls: it was a *resumé* of what three thousand children borrowed from the public library, and it was most encouraging to find that Dickens was the outstanding favourite with children of twelve years and upwards.

There were few writers who had such a catholic appeal as Dickens—whose appeal was to so many styles, grades and classes of readers—and the spirit Dickens expressed will—must—ultimately triumph. The ghost of Dickens was fighting for us to-day, for Dickens was in our inner consciousness putting our innermost thoughts into words and action.

The afternoon was occupied by a visit to the Adelphi and neighbourhood, conducted by Mr. George F. Young. In the evening, to a small audience at the Dickens House, Mr. V. C. Clinton-Baddeley gave a most interesting address on "The Dramatic Technique of Charles Dickens," brilliantly illustrated by extracts from the novels, which resulted in a considerable addition to the Fellowship's War Comforts Fund.

On the following day a motor-coach tour took many of the delegates through Kentish Dickensland and, by special permission, a visit was paid to Gads Hill Place and its gardens. Tea was served in the Dickens Room at the Leather Bottle at Cobham, after which a pleasant hour was spent in the village and at Cobham College. The evening was spent in the beautiful gardens of Cobham Hall, where the visitors saw the chalet which Dickens used at Gads Hill as a summer study.

At Westminster the tour concluded, and with it this simple but memorable war-time Conference which rather reminded one of Dr. Johnson on the performing dog—one did not remark upon the manner in which it was accomplished so much as upon the fact that it was accomplished at all.

L. C. S.

DICKENS'S FIRST EXPERIENCE AS A PARLIAMENTARY REPORTER

By GERALD G. GRUBB

THE beginning of Dickens's career as a reporter presents two problems—the date of his entering the reporters' gallery, and the identity of his first employer. We must settle these problems, so far as we can, not only for the sake of an accurate record of historical events, but because certain statements made by Dickens himself have been challenged. In no small degree, Dickens's reliability as a historian of his own career is involved.

Confusion on these points has grown out of the conflicting statements of Dickens and his authorised biographer, John Forster. Practically all scholars have accepted the statement of Forster who says that "Dickens was nineteen years old when at last he entered the gallery. . . . His first parliamentary service was given to 'The True Sun.' . . . He was afterwards during two sessions engaged for 'The Mirror of Parliament.'"

On the other hand, Dickens twice says that he entered the gallery when he was about eighteen years old, and twice says that his first service as a parliamentary reporter was given to "The Mirror of Parliament." In a letter to the German scholar, Dr. Künzel, editor of Brockhaus' "Encyclopædia" (1838), probably written the year of the publication, Dickens makes the earliest known reference to his first employment as a parliamentary reporter: "I was very successful, in this pursuit [reporting for the Ecclesiastical Courts]—was induced to join 'The Mirror of Parliament,' a publication which was at that time devoted to the debates—and afterwards to attach myself to 'The Morning Chronicle.'"*

The second statement by Dickens regarding his first parliamentary reportorial service appears in a letter written to Wilkie Collins on June 6th, 1856. "If you wish to prime Forgues," he said, "you may tell him without fear of anything wrong . . . that I made my debut in the gallery (at about eighteen, I suppose), engaged on a voluminous publication no longer in existence, called 'The Mirror of Parliament.'"

Again, in his speech as chairman of a public dinner given on behalf of the Newspaper Press Fund, May 20th, 1865, Dickens said, "I went into the gallery of the House of Commons as a parliamentary reporter when I was a boy not yet eighteen. . . ."

Thus, Dickens and Forster are at variance on two points: Dickens's age when he entered the gallery and the identity of his first employer. Forster's statement of Dickens's age as nineteen when he entered the gallery for "The True Sun" may be quickly disposed of. "The True Sun" did not make its first appearance until March 5th, 1832, and on that date Dickens would have been actually a little less than one month past his twentieth birthday when he entered the gallery for that paper.

* *The Dickensian*, 1912, pp. 297–298.

According to Dickens himself then, he made his debut engaged o
" The Mirror of Parliament " ; and he made it at " about eighteen
and again when he was a boy " not yet eighteen." These statement
regarding his age and employer, scattered over a period of twenty
seven years, are not contradictory, it may be noted ; and in so far a
Dickens's recollection goes, they point to his being under eighte
rather than over that age. Also, the fact of the agreement of th
statements, made under such different circumstances and so far apa
in point of time, indicates that they were the expression of a fixe
idea, even of an unalterable memory, in the mind of Dickens. It
significant that in these statements he made no reference whatever t
employment on " The True Sun," which tends to show that th
connection was very brief and, in Dickens's mind, unimportant.

We now turn to the evidence afforded by Dickens's contemporarie
other than Forster—especially James Grant, Charles Kent, and D
R. Shelton Mackenzie. Grant, who was a highly respected pa
liamentary reporter, and in the gallery with Dickens, writes of him
as " A reporter on the establishment of ' The Morning Chronicle,'
but makes no reference to his earlier engagements on " The Mirror
Parliament " and " The True Sun." This may be significant. In
book written thirty-five years later, Grant makes the followin
addition : " But Mr. Dickens had been previously engaged while i
his nineteenth year, as a reporter for a publication entitled ' Th
Mirror of Parliament,' in which capacity he occupied the very highe
rank among the eighty or ninety reporters for the press in Parliament.'

The objection might be raised that in giving Dickens's age a
nineteen, Grant, writing in 1871, may have been influenced by th
first volume of Forster's " Life of Charles Dickens," which actual
appeared during the late months of 1871, although the title page
dated 1872. But it is hardly likely, nor is it believable, that Gra
would have accepted Forster's statement of the age of Dickens a
have rejected his statement that Dickens entered the gallery first f
" The True Sun." Grant, it will be remembered, carried on a br
correspondence with Dickens concerning sketches for " The Month
Magazine " as early as 1836, and from his knowledge of Dickens in th
gallery, must have been writing out of his own experience without a
reference to Forster's biography.

Another significant consideration grows out of Grant's furth
statement regarding Dickens's friendship with Thomas Beard. H
remarks : " The only gentleman at that time in the House of Commo
with whom he [Dickens] formed a close personal intimacy was M
Thomas Beard. . . . The friendship thus formed between Mr. Dicke
and Mr. Beard so far back as the year 1832 was, I believe, continue
until the death of Mr. Dickens."

Although Grant says the friendship of Dickens and Beard began
1832, the year of the establishment of " The True Sun," still there
documentary evidence that by February 4th, 1832—almost exact

* In " The Great Metropolis." London : Saunders and Otley. Vol. III, 1836, p. 22
† " The Newspaper Press." London : Tinsley Brothers, 1871, Vol. I, p. 296.

one month before the first appearance of "The True Sun," March 5th, 1832—Dickens knew Beard well enough to invite him to participate in his birthday celebration. The invitation so dated is the first exhibit in the Dickens-Beard correspondence. With this fact in mind, and accepting Forster's statement that Dickens's first parliamentary service was given to "The True Sun," Mr. Walter Dexter suggests that there was possibly an acquaintance between the Dickens family and Beard before Charles Dickens became a parliamentary reporter. He offers as evidence the correspondence of John Dickens, Charles's father, and Beard. However, the date of the earliest of John Dickens's letters to Beard is December 4th, 1834, almost two years after the beginning of the latter's correspondence with Charles Dickens. This would allow ample time for the development of a friendship between the two older men after Charles first introduced Beard into his family circle. We return to the point in hand. Dickens's statement that he entered the gallery for "The Mirror of Parliament" when he was about eighteen, points to the more obvious explanation that he made the acquaintance of Beard, as Grant's words suggest, when he was a reporter for "The Mirror of Parliament" and before the founding of "The True Sun."

The second of Dickens's contemporaries who referred to the beginning of his career as a parliamentary reporter was Charles Kent, author of "Charles Dickens as a Reader." He says that Dickens's position on "The True Sun" was that of a supernumerary.* Mr. W. J. Carlton, after going over the material available in 1926, agrees with Kent's statement when he says, "On 'The True Sun' . . . Dickens's position appears to have been that of a supernumerary, liable to be called in an emergency, and his duties were more or less perfunctory. . . ."† Mr. Carlton adds a significant observation which shows that his conclusions approached very near to the acceptance to Dickens's own claim that he began his reportorial career on "The Mirror of Parliament." "Concurrently," Mr. Carlton writes, "with his engagement on 'The True Sun,' Dickens became a member of the regular reporting staff of his uncle's 'Mirror of Parliament.' . . ." Mr. Walter Dexter agrees with both Kent and Mr. Carlton, saying, ". . . this was no doubt the case, for we find that whilst still engaged in general reporting for 'The True Sun' . . . he occupied the more regular and recognised position in the gallery of the House of Commons as one of the reporting staff of 'The Mirror of Parliament.' . . ."‡

Dr. R. Shelton Mackenzie (formerly an English journalist) who wrote the first American biography of Dickens, with a preface dated August 1st, 1870—less than two months after Dickens's death—makes an extremely interesting statement, especially in the light of the supporting evidence which we have just been recording. He says:

* "Charles Dickens as a Journalist." "The Journalist," a Monthly Phonographic Magazine, I (December, 1879), 17—25.

† "Charles Dickens: Shorthand Writer." The 'Prentice Days of a Master Craftsman. London: Cecil Palmer, 1926, pp. 73–74.

‡ "Charles Dickens: Journalist," by Walter Dexter. "The Nineteenth Century," CXV (1934), 706.

". . . He [Dickens] was nearly twenty when he got employment upon a publication called 'The Mirror of Parliament,' conducted by Mr. Barrow, a barrister, and established as a rival to 'Hansard's Parliamentary Debates.' . . . On Barrow's rival publication, throughout the great Reform debates of 1832, Charles Dickens not only attended the debates, but also acted as a sort of sub-editor of the work. It was a great object to get it before the public in advance of its rival, and by means of the good system the new hand established it was usually done.

"The connection thus established made him well known at many editorial rooms, and soon procured him an engagement as a reporter upon 'The True Sun,' a London evening paper, then lately established."

Of course, Mackenzie was in error when he said that Dickens "was nearly twenty" when he got his first job as a reporter; but there is so much truth in this statement which we can check to our satisfaction that we can no longer afford to dismiss his testimony as worthless. Four points of supreme interest are developed: (1) Dickens, according to Mackenzie, found his first employment as a reporter on 'The Mirror of Parliament"; (2) he is said to have "acted as a sort of sub-editor"; (3) he established, we are told, a "good system" on that paper; and (4) this connection and accomplishment, Mackenzie says, made him well known, and led to his engagement with "The True Sun."

Now, with Mackenzie's words in mind, let us look at a letter written by Dickens to H. G. Hartland on Sunday, December 9th, 1832. Hartland had previously written to Dickens about employment as a shorthand writer. Dickens says: ". . . I have only to say that I shall be happy to avail myself of your assistance when the session commences; and as soon as our arrangements at 'The Mirror of Parliament' are completed, I shall write you."*

Hartland evidently looked upon Dickens, young as the latter was, as one who had it in his power to give employment to shorthand writers. Hartland's original application had been made a considerable time before December 9th—probably even before Dickens's engagement on "The True Sun." We learn by further perusal of the Hartland letter that Dickens's ability and experience at twenty were sufficient to warrant entrusting him with the responsibility of employing and organising a staff of eighteen poll clerks to cover the Lambeth election. However, most significant of all, Dickens seems to write—not as a reporter of a few months standing—but as a sub-editor might be expected to write, when he implies he may be able to give Hartland employment on the staff of "The Mirror of Parliament" when the parliamentary session opens.

If one accepts Forster's statement unmodified that Dickens went into the gallery first for "The True Sun" when he was nineteen, then one must not only reject the accumulative weight of the evidence offered above, he must—and this is much more important—also reject Dickens's statement, twice made, that he entered the gallery when he

* *The Dickensian*, 1932, pp. 11–13.

was about eighteen, together with the statement twice made that his first parliamentary reportership was on the staff of "The Mirror of Parliament."

Now, there are two possible explanations of Dickens's statements. The first explanation rests upon two statements by contemporaries that Dickens was employed by Messrs. Gurney, the parliamentary shorthand writers of Abington Street, Westminster. The earliest of these statements is that of John Camden Hotten, who wrote under the pseudonym "Theodore Taylor," in his "Charles Dickens. The Story of His Life," with a Preface dated June 29th, 1870—just twenty days after the death of Dickens and many months before the appearance of Forster's first volume. Hotten says, "he [Dickens] determined to be come a reporter, like his father, who . . . placed him with Messrs. Gurney, the parliamentary writers of Abingdon Street, Westminster."

The later statement is from the pen of George Augustus Sala, who at one time was very intimate with Dickens. According to a note by Mr. J. W. T. Ley in his edition of Forster's "Life of Charles Dickens," Sala said that Dickens was "for one session, or part of a session at least, engaged on the staff of Messrs. Gurney, the parliamentary shorthand writers of Abingdon Street."

If these statements are true, Dickens could have practiced his art in the gallery by the time he was eighteen, and in all probability would have done so. But grave doubts as to their reliability are raised by the fact that all search of the old Gurney records has failed to show that Dickens was ever employed by that firm of shorthand writers in any capacity. Mr. W. J. Carlton comes to the conclusion that Dickens was never so employed.

The present writer ventures another explanation in support of the sincerity and accuracy of Dickens's statements concerning his age and his employer upon entering the gallery. It was reached by following a clue that Dickens himself dropped in *David Copperfield*. David recounts how he practiced his shorthand with such vigour and determination that in three or four months he ". . . was in a condition to make an experiment on one of our crack speakers in the Commons. Shall I ever forget how the crack speaker walked off from me before I began, and left my imbecile pencil staggering about the paper as it were in a fit." David made this "experiment" at about eighteen years of age. At about that same age young Dickens, himself a student of shorthand, would have been ambitious to try his wings.

Let us see if Dickens had the opportunity to make such an experiment as that described by Copperfield. Since January 29th, 1828, Dickens's maternal uncle, John Henry Barrow, had owned and edited "The Mirror of Parliament." It was the avowed purpose of that publication to report all parliamentary debates verbatim so far as possible, and to surpass "Hansard" in general reliability. This paper had a certain degree of official recognition, and any reporter acting in its name would have been given access to the reporters' gallery. What is more, Edward Barrow, brother of the editor of "The Mirror of Parliament,"

was also a reporter, and may have had some connection with the paper; John Dickens, father of Charles, was a parliamentary reporter for "The Mirror of Parliament."* as late as February 10th, 1831. All of these persons, two of whom we know were attached to "The Mirror of Parliament," might well have encouraged young Charles to try his skill. This family connection with Barrow's newspaper would have afforded Dickens just the opportunity to make such an experiment as David Copperfield recounts. In fact, the experiment could have been repeated again and again, and thus have become the laboratory in which young Dickens developed his skill as a reporter.

We must now consider the evidence of Dickens having taken advantage of such an opportunity. Granted that however much of an autobiographical novel *David Copperfield* may be, it most certainly does not afford documentary evidence. There is one bit of documentary evidence, however, that may be focussed on the matter in hand. When John Henry Barrow approached John Payne Collier, sub-editor of "The Morning Chronicle," on July 24th, 1833, on behalf on his nephew, Charles Dickens, Collier asked him if the young man had been employed before his engagement with "The True Sun." Barrow's answer was not clear; Collier says, "The answer was rather ambiguous."† However, Collier credits Barrow with claiming that he taught Dickens the Gurney System of Shorthand.

We do have documentary evidence that proves Dickens's interest in reporting at an unusual early age. Samuel Carter Hall in his "Retrospect of a Long Life" says that as early as 1826—when Dickens was fourteen years old—he was bringing in "penny-a-line stuff" to "The British Press," on which newspaper his father was then employed as a parliamentary reporter. Part of this "stuff" he could have picked up even while following his father about the gallery of the House of Commons.

The foregoing evidence, I think, justifies one in stressing the probability of Dickens having served an unofficial apprenticeship. Likelihood, if not ascertainable documentary evidence, seems to warrant the conclusion that Dickens hung about the gallery where his father and two uncles were engaged, and around the editorial office of "The Mirror of Parliament," where his father and one uncle were certainly employed, where he could pick up information about parliamentary reporting and newspaper editing, and where he could, under his teacher's direction, practice shorthand—for some time before he was officially engaged. He could have been a hanger-on, an unofficial supernumerary at eighteen, and could have, in later years when viewed in memory, thought of himself as actually a reporter during this period. In this way the transition from his unofficial apprenticeship to his first actual engagement could have been so gradual that it would leave no mark of distinction between the two positions in his mind. Dickens must have been conscious of such a lack of distinction when he prefaced his

* Dexter, "Charles Dickens: Journalist."

†"An Old Man's Diary Forty Years Ago; For the Last Six Months of 1833." London: Thomas Richards. 1872, pp. 13–14.

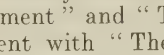
statement to Wilkie Collins with the significant, though vague phrase, which I, for emphasis, have italicised: ". . . you may tell him [Forgues] *without fear of anything wrong* . . . that I entered the gallery (at about eighteen, I suppose) engaged on a publication . . . called 'The Mirror of Parliament.'" Now, this phrase "without fear of anything wrong," indicated, I think, that Dickens, and perhaps Collins, were aware that it was generally known that the former's *official* debut in the gallery was made when he was about nineteen, but that Dickens wished to impress upon Collins—and through him upon Forgues—the additional fact that the connection actually began one year earlier than was supposed, or when he was "about eighteen."

Before we proceed further, we should see if there is any evidence that Dickens at "about eighteen," that is, in 1830, was sufficiently a master of shorthand to have been employed as a reporter in any capacity by an established journal. In 1830 he rented an office in Doctors' Commons and set up as a shorthand writer. Confirming the fact of his reportership and testifying to his efficiency as a shorthand writer, there are two extant transcripts of Consistory Court Judgments written in his hand and signed "C. Dickens, Shorthand Writer, 5, Bell Yard, Doctors' Commons." The cases from which the shorthand notes were taken were heard on November 18th, 1830—when Dickens was about nine months past his eighteenth birthday. Both transcripts are now to be seen in the archives of St. Bartholomew, London.

In conclusion, the author of the present study believes that the documentary evidence presented above shows that Forster erred in stating Dickens's age as nineteen when he entered the gallery for "The True Sun," And, indeed, as we have seen, Forster's statement had already been modified in the opinion of Dickens authorities, to the extent that they now know that Dickens worked concurrently for "The True Sun" and "The Mirror of Parliament," and that he was past twenty when the former newspaper was founded. If my conclusion that Forster erred is correct, it pushes back the beginning of Dickens's career one more step by showing that he entered the gallery, as he himself says, when he was eighteen years old for "The Mirror of Parliament," in which declaration we find him sustained by the contemporary statements and circumstantial evidence brought forward above. My interpretation clears up (1) Barrow's ambiguity when questioned by Collier; (2) Dickens's statements wherein he tells Dr. Künzel and Wilkie Collins that he began his reporter's career in the gallery for "The Mirror of Parliament"; and (3) the statement, which he repeated, that he was about eighteen years old when his career as a reporter began. Critics have accused Dickens of exaggeration in this particular, and have pointed to Forster's statement as proof of their accusation; but as it now appears to me, Dickens was dealing in facts that he had not adequately made plain, with the result that both his biographer and his critics are wrong. This interpretation, furthermore, contradicts no known fact in Dickens's career; rather it clarifies the statements of some of Dickens's contemporaries and the opinions of later scholars as to the true order and relative importance

of his experience on "The Mirror of Parliament" and "The Tru Sun."

The correct order of events would now seem to have been th following: About 1830, when Dickens was "about eighteen," he bega his career as a parliamentary reporter for "The Mirror of Parliament —actually if not officially; for a brief period, beginning March 5t 1832, or shortly thereafter, he reported concurrently for "The Mirro of Parliament" and "The True Sun"; afterwards he continued h engagement with "The Mirror of Parliament" until he made h important connection with "The Morning Chronicle."



DICKENS'S POPULARITY IN GERMANY*

This book shows the popularity in Germany of Dickens's works. popularity, as the author says, "far greater and more influential tha Dickens ever knew." It demonstrates the influence that Dickens ha upon such writers as Gustav Freitag, Otto Ludwig, Wilhelm Raab Fritz Reuter and Gustav Frenssen, and it deals with some contempora criticism and appreciation of the great novelist by Julian Schmid Friedrich Spielhagen and—much later, in 1916—Wilhelm Dibelius.

Julian Schmidt, the most influential of Dickens's contempora critics, says of Dickens that his ideas find their justification principal by the warmth and the truth with which he expresses them. The is no pretence of phrase in his love for the people; what he writes h has seen and felt deeply.

Friedrich Spielhagen unfolds Dickens's technique and stylist devices, and refers especially to the great enjoyment the reading *David Copperfield* gave him. To please a friend who knew no Englis and whose visit he expected, Spielhagen worked day and night transla ing whole chapters of the book—this before a printed translation German had appeared.

When Gustav Freitag's "Soll und Haben" (1855) was publish the influence of Dickens was noticed, and in 1856 one English cri expressed the view that it was a tiresome imitation. However, seems now to be conceded that Freitag acquired or made sure of so of Dickens's characters but remodelled them in their appurtenanc to suit the German mentality in such a manner that the origin slowly fade and dwindle away to nothing. Wilhelm Raabe, in "D Leute aus dem Walde" (1862), is distinctly Dickensian when he mak Aurora Pogge write in her diary:

> 10 April. Made up my mind to knit 3 pairs of woollen socks for t mission to the blacks.

Gustav Frenssen's "Jörn Uhl" (1901), a remarkable success whi reached 150 editions in two years, shows noticeable Dickens influenc Here is an example:

> "The house in which Thiess Thiessen lived nearly all his life and t head of Thiess Thiessen had an undoubted similarity. It was alwa uncertain which one accommodated itself to the other: whether Thies head in the course of years came to look like the old house, or whether t

* "Dickens's Works in Germany, 1837—1937." by Ellis N. Gummer, B.A., B.Li Oxon. Oxford: Clarendon Press (1940), 12s. 6d.

old house took on the shape of Thiess's head. The house of Thiess Thiessen was long and narrow . . . the head of Thiess was very long and narrow . . ."

I notice that the author of the book under review makes no mention of perhaps the finest Dickens touch shown by Frenssen, viz., that portion of the work devoted to the passing of Jörn Uhl's wife, Lena ; it is complete in its high literary and emotional value :

" Then she stretched out her hand and found suddenly that she had in it a great bunch of brilliant crimson flowers, and she gave them to Him and said ' That is all I have. I beg you to let me stay with you. I am so very tired, dear Lord. By and by I will work as much as ever I can. And, if you care to listen, I should like to sing as I work.' "

Berthold Auerbach denied that Dickens had any influence on his work, but I think no one could read "Barfüssele" (1857) without concluding that Auerbach took some inspiration from Dickens, if he did not realise it. The heroine's spirited vindication of her somewhat weak-willed brother before the Board of Guardians, is characteristically Dickens.

Part III of the book dealing with " The After-fame of Dickens in Germany " is very interesting, as is also an Appendix giving details concerning the lives of some early translators of Dickens's works.

The book contains more than 170 quotations in the original German, and those without a good knowledge of this language will miss part of the enjoyment of an excellent work. H. D.

ST. PANCRAS MAKES PRESENTATION TO MRS. NEWCOMBE

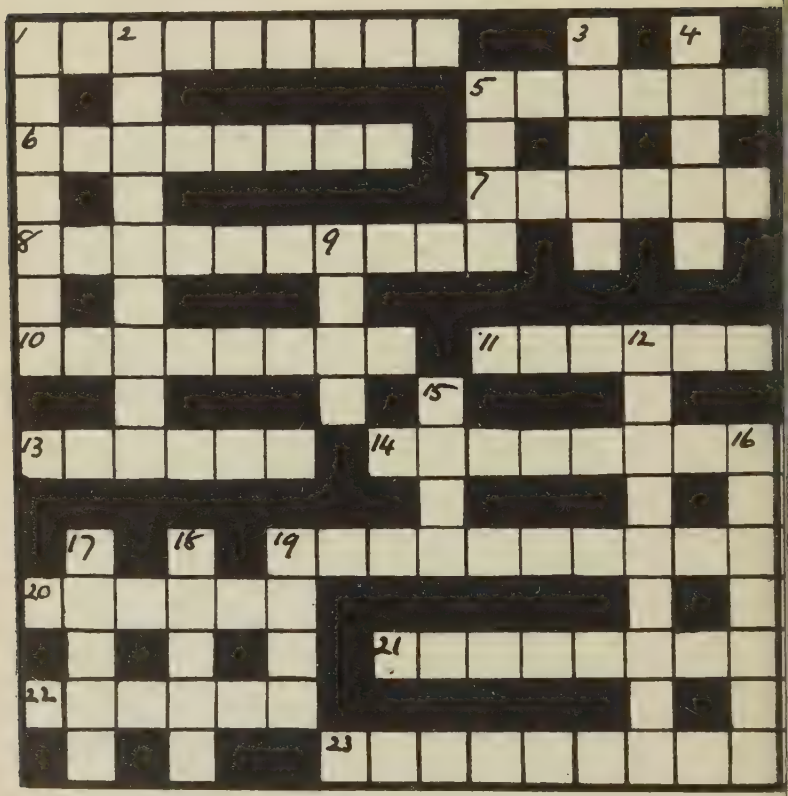
At the final meeting of the session on June 22nd, members of the St. Pancras Branch presented their indefatigable Hon. Secretary, Mrs. Newcombe, with a silver-fox fur as a token of affection and appreciation.

Mrs. Henry Johnson, a Past-President, in making the presentation, said there was no more active public worker in St. Pancras than Mrs. Newcombe, who for the past thirteen years had been the able and enthusiastic Hon. Secretary of the Branch. Mrs. Newcombe was engaged in various spheres of public work ; but despite her other activities she had found time to perform her secretarial duties to the Branch most efficiently, and had laboured with a zeal which had not been equalled by any other branch secretary in the metropolis. That acknowledgment would be admitted by all Dickensians, and it was no wonder that the St. Pancras Branch desired to recognise such signal service, and that the response which had been made was so ready and whole-hearted.

Mrs. Newcombe, replying, expressed her pleasure at receiving such a valuable gift which, she said, had come to her as a complete surprise. Her thirteen years' service as Hon. Secretary had been full of pleasure and interest to her, and if she had done something to stimulate interest in the works of the great novelist she was glad. She realised the importance of that work, especially at such a time as the present when the world was torn by deadly strife, and words of healing were needed such as the writings of Dickens contained in so eminent a degree.

We have to congratulate Mrs. Newcombe on her recent election to the Council of the Borough of St. Pancras.

DICKENS CROSS-WORDS. No. 4



By W. Laurence Gadd

CLUES TO DICKENS CROSS-WORDS. No. 4.

All words will be found in *Great Expectations*.

ACROSS

1. He received nothing for his services (9).
5. Niece of an inflamatory old female (6).
6. Known by three names, although uncertain of his own (8).
7. The tinker's object with a leaky kettle (two words, 4, 2).
8. Descriptive of Mrs. Joe cutting bread and butter (10).
10. As difficult to form as a plan for future action (8).
11. A bright feature in connection with business habits (6).
13. Another name for "Our Town" (6).
14. "Choose your bridge, and pitch your money into the Thames and you know the end of it" (8).
19. The result of Mr. Wopsle's "drop" (10).
20. The beauty of Estella which attracted Pip (6).
21. Not usually mixed with 22 across (8).
22. Not usually diluted with 21 across (6.)
23. She made it a powerful merit in herself (two words, 4, 5).

DOWN

1. Sometimes indulged in by Pip's sister (7)
2. Solace for a returned transport (9).
3. What did Mr. Wopsle die in at Glastonbury? (5).
4. A Chinese bowl (5).
5. Christmas morning on the marshes (5).
9. Another name for tickler (4).
12. Attitude of Mathew Pocket expressive of despair (9).
15. Adopted by Miss Havisham (4).
16. Capable of inflicting previous injury (two words, 3, 4).
17. Clarriker & Co's branch house.
18. A cheap writing-master (5).
19. Where Mr. Wopsle seemed to see a ghost (4).

A DICKENS DIARY

[Following up our attempt to re-create a Diary of Dickens as he might have kept it, we now present our readers with a Diary for the year 1839. The entries in the original diary for this year preserved in the Forster Collection at the Victoria and Albert Museum, South Kensington, are marked with an asterisk.

All the entries are based on actual fact, authenticated by Dickens's own letters, Forster's *Life of Dickens*, Macready's Diaries and other contemporary sources.—THE EDITOR.]

TUESDAY, JANUARY 1ST, 1839.

Party at Braham's.

WEDNESDAY, JANUARY 2ND, 1839.*

Ainsworth, Cerberus 5.

THURSDAY, JANUARY 3RD, 1839.

Dine at Ainsworth's. Have declined Lady Morgan's invitation for to-night, per Quin.

SATURDAY, JANUARY 5TH, 1839.

Thank God all goes well —except Nickleby, but I stick to it in thorough style.

MONDAY, JANUARY 7TH, 1839.*

At home. Mary's Christening 8 o'clock.

TUESDAY, JANUARY 8TH, 1839.

To Covent Garden. Saw Macready in his room afterwards.

WEDNESDAY, JANUARY 9TH, 1839.*

My Day. Cerberus Club. Postponed in consequence of numerous recent engagements.

THURSDAY, JANUARY 10TH, 1839.*

Ainsworth for Manchester next day. Postponed for Saturday morning as we dont go to Tamworth.

SATURDAY, JANUARY 12TH, 1839.

Booked for Forster and Ainsworth at the railroad office. Start 8 o'clock. To stay with Mr. Hugh Beaver at The Temple, Manchester Met James Crossley at dinner—gave him a copy of Oliver Twist.

SUNDAY, JANUARY 13TH, 1839.

Busy with Miscellany papers.

MONDAY, JANUARY 14TH, 1839.

Manchester's tribute to Ainsworth—a public dinner.

TUESDAY, JANUARY 15TH, 1839.

Dine with Crossley.

WEDNESDAY, JANUARY 16TH, 1839.

Dine with Mr. Gilbert Winter at Stocks House.

* Entries marked thus are those of the original diary.

THURSDAY, JANUARY 17TH, 1839.

Return to London.

MONDAY, JANUARY 21ST, 1839.

Barnaby Rudge *must* stand over for six months at least. I hold myself released from such hard bargains, after I have done so much for those who drove them. I really cannot write this tale. Oliver has realised immense profits for his publisher, and is still realising them; whereas I receive a paltry wretched miserable sum, hardly equal to what is paid every-day for a novel selling fifteen hundred copies at most. I struggle in old toils and waste my energy in the very height and freshness of my fame. Have written to Forster exactly in this strain.

THURSDAY, JANUARY 24TH, 1839.

Forster working hard to release me from the Bentleian bonds. How I appreciate the energy and steadiness of his friendship and his honest devotion to my interests.

I hope Ainsworth will follow me in the Miscellany.

SUNDAY, JANUARY 27TH, 1839.*

Johns dined here. Burnett *was* to have dined, and Blanchard and Forster, and somebody else I think. But last night ! ! ! Fanny, Kate, Johns and I alone. Forster in the evening.

MONDAY, JANUARY 28TH, 1839.*

At the Parthenon all day with Forster and Ainsworth employed in making my new arrangement with Bentley. Dined together jovially when all is arranged.

TUESDAY, JANUARY 29TH, 1839.*

Dine at Mr. Noble's, Gloucester Place, Portman Square. Something doubtful, but hardly know what.

WEDNESDAY, JANUARY 30TH, 1839.*

Engaged to Mrs. Trollope's but dine at home with Ainsworth, Forster, Barham, Beard and Father—settling Miscellany business.

THURSDAY, JANUARY 31ST, 1839.*

Gaspey. Chapter on Executioners. Dine at Cruikshank's . Ainsworth and Forster go with us.

FRIDAY, FEBRUARY 1ST, 1839.*

Covent Garden Stage—Queen's visit –Beard to dinner. Cruikshank to call at ¼ before 6.

SATURDAY, FEBRUARY 2ND, 1839.*

Hall Dinner ½ past 5. Very quiet and pleasant.

SUNDAY, FEBRUARY 3RD, 1839.*

Forster to dinner. Very quiet day. To bed early.

MONDAY, FEBRUARY 4TH, 1839.*

Ainsworth to dinner at 6. His birthday. Forster, Barham,

* Entries marked thus are those of the original diary.

Blanchard, Jerdan, Cruikshank, self and Leigh Hunt. Homewards, a pretty coachful, came home on the box.

TUESDAY, FEBRUARY 5TH, 1839.*

Dine with Mr. Harness, ¼ before 7. Only three. Wordsworth, Dyce, Kenyon. Wordsworth (fils) decidedly *lumpish*. Copyright needs be hereditary, for genius isn't.

WEDNESDAY, FEBRUARY 6TH, 1839.*

At home, very quiet, early to bed.

THURSDAY, FEBRUARY 7TH, 1839.*

My 27th birthday. The end of a most prosperous and happy year, for which and all other blessings, I thank God with all my heart and soul. Leigh Hunt, Ainsworth, Blanchard, Forster, Browne, Mitton, Mother and Father and Fanny and her husband to dinner. Fletcher and Harley in the evening, both very agreeable indeed. Forster preposterous on the subject of the Drury Lane Theatrical Fund.

FRIDAY, FEBRUARY 8TH, 1839.*

Walked about all day in search of a new study lamp, which I found at last. Picked up little Degex who walked with me. Mrs Smithson at dinner. Letter from Blanchard in the evening enclosing another from Colburn, relative to Mrs. Trollope's advertisement and its doubtfully honest or respectable imitation of Nickleby, which it seems was "unintentional"—of course. Colburn himself called late at night, but I was not visible. If they hurt anybody, it will be themselves most likely—not me.

SATURDAY, FEBRUARY 9TH, 1839.*

At Smithsons by appointment, with Ainsworth and Forster, going over the drafts of new agreement prepared by Bentley's solicitors—objected to by mine, and the matter stands over.

To the Zoological Gardens afterwards—home to dinner—alone all evening, reading The Curse of Kehama, and thinking about Nickleby. Kate at the Promenade Concert.

TUESDAY, FEBRUARY 12TH, 1839.

Dine with Prentis, 6.

WEDNESDAY, FEBRUARY 13TH, 1839.

Finished last chapter of Oliver.

Henry who was discharged last week for impertinence to his "missis" has come back and begged with such humility for another trial, that I re-instated him.

THURSDAY, FEBRUARY 14TH, 1839.

Forster at noon. Nickleby finished; and as good a number as the last, I think. The three "osses" have arrived. Mitton attending.

SUNDAY, FEBRUARY 17TH, 1839.

Forster for half-past four—punctivally as Mr. Kenwigs has it. Finished Farewell Epistle to my "son." A very difficult thing to do, hope Ainsworth will like it.

* Entries marked thus are those of the original diary

WEDNESDAY, FEBRUARY 20TH, 1839.

Forster at 8. No Forster; must get on this short month. Have gallantly refused dinner invitations from Talfourd, Milnes, Elliotson and others. Must *keep on* at Nickleby, must stick to him like a leech to-night. 15 slips this morning.

THURSDAY, FEBRUARY 21ST, 1839.*

One o'clock, Mr. Pickering, 14, High Street Camden Town.

FRIDAY, FEBRUARY 22ND, 1839.

Hullah at 6. Must go; but grudge the time.

SUNDAY, FEBRUARY 24TH, 1839.

Forster at 5. Will have good progress to report.

Wrote to Mitton that after all I would buy that Craven Street turn-out, and spend at least fifteen pounds on its re-decoration.

WEDNESDAY, FEBRUARY 27TH, 1839.

Father must be placed beyond all temptation to get into debt by removal from London. It is the only way. Agreement signed with Bentley regarding Miscellany and Oliver Twist.

THURSDAY, FEBRUARY 28TH, 1839.*

Mr. Stable, Austin Friars.

FRIDAY, MARCH 1ST, 1839.

Saw Forster this morning regarding Father; later in the day made it my firm determination to go to Exeter on Monday; to make sure booked my place on the coach forthwith. Mitton instructed to pay all rent due. God only knows what to do about the tradesmen. Forster to dinner at 5.

SATURDAY, MARCH 2ND, 1839.*

William Topping. Engaged from to-day as Groom.

SUNDAY, MARCH 3RD, 1839.

Bradbury's sad loss recalls my loss two years ago of the young and lovely creature whom I loved with the warmest affection my nature is capable of, and in whom I had the fondest father's pride. The first burst of anguish over, I have never thought of her with pain, never. I have never connected her with the grave in which she lies.

MONDAY, MARCH 4TH, 1839.

Coach to Exeter.

TUESDAY, MARCH 5TH, 1839.

I took a little house for father and mother this morning, and if they are not pleased with it, I shall be grievously disappointed. The name Mile End Cottage will remind them of Portsea. It is at Alphington exactly a mile from Exeter on the Plymouth road. The New London Inn is excellent, and the waiter, such a waiter. Charles Kean's last night at the theatre, but I didn't go. He is staying in this house. Mother to come down Thursday. Father and Augustus on Saturday. Sent money.

* Entries marked thus are those of the original diary.

WEDNESDAY, MARCH 6TH, 1839.

Kean left this morning and I have now got his sitting-room. Busy all day buying furniture for the cottage.

FRIDAY, MARCH 8TH, 1839.

Mother arrived yesterday evening. Pleased with the cottage; have spent the whole day buying blinds, curtains and whatnot.

MONDAY, MARCH 11TH, 1839.

A long day's ride; home at half-past eight.

TUESDAY, MARCH 12TH, 1839.

Did not rise until eleven after the fatigue of yesterday's journey. Hard at Nickleby all day.

FRIDAY, MARCH 15TH, 1839.

Work all day and every day since my return; have got the steam up. If this were to go on long, I should "bust" the boiler. Mrs. Nickleby's love scene will come out rather unique I think.

SUNDAY, MARCH 17TH, 1839.

Beard and I for a long ride in the morning in the new "turn-out." Dined together at half-past four.

SATURDAY, MARCH 23RD, 1839.

Macready called this morning about the Haynes Bayley fund, and I delighted him with a donation of £5.

MONDAY, MARCH 25TH, 1839.

Must put Forster, and myself too, right with Ainsworth over the Bentley Business. Forster must and shall be set right in face of Bentley's assertions all over the town. Took most of the morning composing a long letter to Ainsworth, appealing to his sense of justice in the matter. Dined at Macreadys with Kate. A good party there, includings the Stanfields, Forster, Stone, Etty, Dowling, Rooke, Price, Martin, the Procters.

SATURDAY, MARCH 30TH, 1839.

In Chair at Shakespeare Club dinner to Macready. Over 30 present, including Jerdan, Blanchard, Maclise, Procter, Hunt, Stone, Harley, Forster. Proposed Macready's health; he in proposing mine greatly amused the company by saying he would not be surprised to receive an offer of an engagement for the next season by Mr. Vincent Crummles.

SUNDAY, MARCH 31ST, 1839.

The Examiner to-day contains the first part of my review of Lockhart's pamphlet "The Ballantyne Humbug Handled."

TUESDAY, APRIL 2ND, 1839.

Star and Garter, Richmond, with Forster to celebrate our wedding-day and his birthday.

SUNDAY, APRIL 7TH, 1839.

With Macready and Kate to see Sir David Wilkie's pictures.

WEDNESDAY, APRIL 10TH, 1839.

Called on Macready regarding Fox's proposed membership of the Shakespeare. Family dinner party at six; uncles, aunts, Fletcher and Harley.

SATURDAY, APRIL 13TH, 1839.

To C. G. Richelieu. Miss Faucit taken ill in middle, and Miss Priscilla Horton read her part most successfully. Afterwards in Macready's room with Forster and Talfourd.

SUNDAY, APRIL 14TH, 1839.

Beard to dinner. Have put him off as Lord Jeffrey is in town for a short stay and wants me to dine with him.

TUESDAY, APRIL 16TH, 1839.

Shakespeare. Cancelled, partly due to Pickthorn's physic, and partly to Nickleby. An unsatisfactory epistle from Mother this morning. Lear in the evening with Forster.

THURSDAY, APRIL 18TH, 1839.

Getting on swimmingly; five printed pages. Long for the fields again. I am so unsettled with hope that I can scarcely work.

SUNDAY, APRIL 21ST, 1839.

Beard and Forster at half-past 4. Will report good progress. Busy with contribution for Mrs. Macrone's book. Mitton has sent me advertisement of a villa at Petersham; looks very likely. Macready in a note to-night says that negotiations have been abandoned, and he will take final leave of C.G. in July. To jest with misfortune—as the Portsmouth Critic of the Crummles's company said, "The drama is gone—perfectly gone."

TUESDAY, APRIL 30TH, 1839.*

Took possession of Elm Cottage Petersham for 4 months. Rent for the term £100.

MONDAY, MAY 13TH, 1839.

Hansard's claim that I was a partner with Macrone is preposterous. I had £100 for the first series and £150 for the second, and that was all; no share in profits. He will not have a sixpence of his printing bill from me.

Saw Macready in Sheridan Knowles's "Virginius." Slept at 48.

TUESDAY, MAY 14TH, 1839.

Called on Macready to tell him how much I enjoyed the tragedy. Returned to Petersham.

FRIDAY, MAY 17TH, 1839.

Brightened up the Ballad of Lord Bateman for Cruikshank. He has done some excellent etchings for it; nothing ever better.

MONDAY, MAY 27TH, 1839.

Some paper has said that I am the author of the introduction and notes of Lord Bateman. This must not get about; for weighty reasons I must remain unknown.

* Entries marked thus are those of the original diary.

WEDNESDAY, JUNE 3RD, 1839.

To Windsor with Kate. Miss Berry called in my absence.

FRIDAY, JUNE 7TH, 1839.

Races.

SATURDAY, JUNE 8TH, 1839.

With Forster, Thompson and Maclise to-night, rehearsal of Macready in Henry V.

SUNDAY, JUNE 9TH, 1839.

Thompsons and Maclise spend the day with us.

THURSDAY, JUNE 13TH, 1839.

A day full of work. Letter from Mother; very disquieting. I think this is too much; I am sick at heart with both her and father too.

FRIDAY, JUNE 14TH, 1839.

Maclise's portrait of me is astonishing, so people say.

WEDNESDAY, JUNE 19TH, 1839.*

Sydney Smith. ¼ past 7 for ½ past exactly.

SATURDAY, JUNE 22ND, 1839.*

Star and Garter Richmond. Literary Fund. 5 o'clock exactly.

MONDAY, JULY 1ST, 1839.*

Miss Berry's Richmond, Dinner.

THURSDAY, JULY 11TH, 1839.

Commenced on Nickleby No. 17 and thinking much of a new work and consequent agreement with Chapman & Hall. With Barnaby done, if they wish to secure me, and perpetuate our connection, now is the time for them to step gallantly forward and make such proposals as will produce the result. Forster must sound them. Written accordingly.

TUESDAY, JULY 16TH, 1839.

A glorious Henry V; but a sad ending to Macready and C.G. Forster, Frederick and Alfred in my box. Went to Macready's room at close, where met Fox, Maclise, Browning and many more.

WEDNESDAY, JULY 17TH, 1839.

C. & H. told Forster that the profits on Pickwick and Nickleby in parts, not the bound volumes, were £14,000 *each*. I now get £1,500 more for Nickleby—having had £500, £1,000 is to come. For the new work I get £50 per week, and I pay for any assistance I require. Then, I get one half of the profits, before deducting this £50. If we could sell 50,000 copies which Bradbury thinks certain—though I do not, then I would get ten to eleven thousand pounds profit in two years. But the project must be kept secret.

THURSDAY, JULY 18TH, 1839.

Put my proposals into writing for Forster to show C. & H. First a weekly publication price threepence to commence on 31st March

* Entries marked thus are those of the original diary.

next year ; probably introduce Mr. Pickwick and Sam Weller ; gen[e]r[al] articles, but specially on passing events. To give novelty suggest[s] visit to Ireland or America, with regular descriptive articles. I share profits.

SATURDAY, JULY 20TH, 1839.

Macready dinner at Freemasons Tavern. I to propose the [C]. Theatre Company.

THURSDAY, JULY 25TH, 1839.

Dinner at Miss Coutts ¼ past 6 sharp.

FRIDAY, JULY 26TH, 1839.

Macready honours me by asking me to be god-father to his s[on] Henry. To render this pleasant bond between us more complete I must become godfather to the last and final branch of a genteel sm[all] family of three, due in the month when Lord Mayors are born a[nd] guys prevail.

SATURDAY, AUGUST 17TH, 1839.

To Elstree. My present to my godson, a handsome silver cu[p] Rowed on the lake with Macready, Maclise and Forster. Dr. Qu[ain] joined us at dinner.

SATURDAY, AUGUST 31ST, 1839.*

Left Petersham and returned to town for one day, intending t[o] close the fine season at the seaside.

MONDAY, SEPTEMBER 2ND, 1839.*

By steam boat with Kate to Ramsgate. No lodgings to be ha[d] Slept at the Royal Hotel.

TUESDAY, SEPTEMBER 3RD, 1839.*

To Broadstairs. Took a little house commanding a beautiful s[ea] view, for one month, £21. The darlings down from town this afte[r] noon. Miss Rainforth and her father and mother (whom we discover[ed] on board yesterday) lodging close to us.

WEDNESDAY, SEPTEMBER 4TH, 1839.*

Getting to rights. Thinking of the end of Nickleby. Saw Roger pass the window and left a card for him at his hotel. Harley and L[ee] sisters here. Met them on the terrace at night. Walk and long cha[t].

THURSDAY, SEPTEMBER 5TH, 1839.*

Work.

FRIDAY, SEPTEMBER 6TH, 1839.*

Work.

SATURDAY, SEPTEMBER 7TH, 1839.*

Work.

SUNDAY, SEPTEMBER 8TH, 1839.*

Chapman & Hall down with sketches for forthcoming numbers. Dinner here.

* Entries marked thus are those of the original diary.

MONDAY, SEPTEMBER 9TH, 1839.*

Work.

TUESDAY, SEPTEMBER 10TH, 1839.*

Work.

WEDNESDAY, SEPTEMBER 11TH, 1839.*

Work.

THURSDAY, SEPTEMBER 12TH, 1839.*

Work.

FRIDAY, SEPTEMBER 13TH, 1839.*

Work. Fred came down to spend a few days.

SATURDAY, SEPTEMBER 14TH, 1839.*

Work.

SUNDAY, SEPTEMBER 15TH, 1839.*

Work. Wrote the preface (to Nickleby), Rogers called.

MONDAY, SEPTEMBER 16TH, 1839.*

Work.

TUESDAY, SEPTEMBER 17TH, 1839.*

Work.

WEDNESDAY, SEPTEMBER 18TH, 1839.*

Work.

THURSDAY, SEPTEMBER 19TH, 1839.*

Work.

FRIDAY, SEPTEMBER 20TH, 1839.*

Work. Finished Nickleby this day at 2 o'clock and went over to Ramsgate with Fred and Kate to send the last little chapter to Bradbury and Evans in a parcel. Thank God that I have lived to get through it happily.

SATURDAY, SEPTEMBER 21ST, 1839.*

To town to-day (by steam from Ramsgate) to correct proofs. Dined with Forster and went carefully through the whole No. with him. We did not finish till past midnight. Slept at home. Wet through, weary and happy to have finished.

SUNDAY, SEPTEMBER 22ND, 1839.*

Forster returned with me to Broadstairs—beautiful passage. Kate and the dear children waiting for us at the pier.

MONDAY, SEPTEMBER 23RD, 1839.*

Sea bathing. Long walk with Forster and Fred.

TUESDAY, SEPTEMBER 24TH, 1839.*

Sea bathing. Do.

* Entries marked thus are those of the original diary.

Wednesday, September 25th, 1839.*

Sea bathing, Fred left us and went to town. Forster, I and Kate : Pegwell.

Thursday, September 26th, 1839.*

Sea bathing. Rogers called. Dined early. Saw Forster off fr Ramsgate in the evening by the night coach.

Friday, September 27th, 1839.*

Sea bathing. Kate and I dined with Rogers and his friend M Maltby at the Albion here.

Saturday, September 28th, 1839.*

Rogers and his friend took tea with us.

Sunday, September 29th, 1839.*

Went with Rogers in his carriage to Dover whence he starts Paris to-morrow. Returned by stage almost as soon as I got there

Monday, September 30th, 1839.*

The babes and the servants went home this morning. On this, on all other days since I have completed Nickleby, out from breakfa time until dinner.

Thursday, October 3rd, 1839.

Attacking Barnaby afresh tooth and nail. Promised Cruikshan let him see MS. middle of month.

Saturday, October 5th, 1839.

Nickleby dinner, Albion, Aldersgate Street, half-past 6 precisel Macready, Forster, Maclise, Stanfield, Browne, Cattermole, Bear Jerdan, Sir David Wilkie, Chapman and Hall, Bradbury and Evans.

Tuesday, October 8th, 1839.

To Edgware with Forster to meet Macready, Maclise and Jerda Forster rather ill-humoured and rude at dinner. I am hot with sham

Tuesday, October 22nd, 1839.

Barnaby has suffered much from house-hunting.

Friday, October 25th, 1839.

Barnaby has reached his tenth page and I have turned lazy.

Sunday, October 27th, 1839.

Worked at Barnaby all day. Seen a beautiful house in Kent Terra where Macready once lived, but larger. Mother will scrutinise it.

Tuesday, October 29th, 1839.

Nine o'clock. Thank God it is just now all over. Another litt girl.† Kate as well as possible.

Friday, November 1st, 1839.

Mitton half-past 2.

* Entries marked thus are those of the original diary.

† Kate Macready Dickens (Mrs. Perugini); died 1929

WEDNESDAY, NOVEMBER 6TH, 1839.

Dine at Sir David Wilkie's. More house-hunting.

THURSDAY, NOVEMBER 7TH, 1839.

FOUND. A house of great promise (and great premium) undeniable situation and excessive splendour. I am in ecstatic restlessness. Mitton is in treaty. Forster to sup ¼ before ten.

THURSDAY, NOVEMBER 14TH, 1839.

Tom Landseer called with a beautiful engraving of Macready from a picture by his brother Edwin. Requested me to present it to Macready ; too modest and shy to present it himself.

SATURDAY, NOVEMBER 16TH, 1839.

Chapman to view Devonshire Terrace, specially relative to water-closet, at 2. Call for Forster. Barnaby moves—not at racehorse speed, but yet as fast (I think) as under these unsettled circumstances could possibly be expected.

Forster entered me for the Middle Temple.

TUESDAY, NOVEMBER 19TH, 1839.

Paid Fifty-seven pounds, two and six pence for Edward Barrow and have the heart ache. Directly I build up a hundred pounds, one of my dear relations comes and knocks it down again.

SUNDAY, DECEMBER 1ST, 1839.

Called on Macready with Tom Landseer.

SUNDAY, DECEMBER 8TH, 1839.

Shakespeare Club has broken up.

THURSDAY, DECEMBER 12TH, 1839.

Dine at Talfourd's. Too unwell to go when Macready called for me. He will make my excuses. Later Macready called with Forster to discuss Talfourd's anonymous play "Glencoe."

SUNDAY, DECEMBER 15TH, 1839.

Kate and I to dine at Macready's. Maclise also. Forster again rude, almost quarrelsome at times.

SUNDAY, DECEMBER 24TH, 1839.

Beard to dinner.

WHAT MR. DICKENS SAID IN 1841 MR. VARDEN SAID IN 1780

Let them come and pull the roof about our ears ; let them burn us out of house and home. The first man who crosses my doorstep on such an errand as theirs, had better be a hundred miles away . . . Come when they may, they shall not find us skulking and hiding, as if we feared to take our portion of the light of day and left it all to them.

The famous Tunnel at Gad's Hill Place is now being used as an Air Raid Shelter.

FROM RECENT BOOKS

By LOUIS B. FREWER, M.A.
(Bodleian Library)

CROSSING THE ATLANTIC

"Charles Dickens has given us an interesting and amusing picture of the *Britannia* from the passenger's point of view. Although he did not go on her until January of 1842, his description applies equally well to her earlier voyages. The first thing that struck the novelist upon embarking at Liverpool was the smallness of his stateroom. Going on deck he observed that 'one party of men were "taking in the milk," or, in other words, getting the cow on board; and another were filling the ice-houses to the very throat with fresh provision . . . : and others were coiling ropes, and busy with oakum yarns; and others were lowering heavy packages into the hold; and the purser's head was barely visible as it loomed in a state of exquisite perplexity from the midst of a vast pile of passengers' luggage.' . . .

"The advantages of steam power were hard to overlook and became painfully obvious during a calm. There was nothing the hard-driving packet captains could do about it. Dickens and the other passengers on the *George Washington* listened to the mate whistle for the wind without getting any results. . . . Inevitably, Dickens records, someone among the passengers would inquire of his neighbor at meal times 'where he supposed the *Great Western* (which left New York a week after us) was *now*!'"—"Steam Conquers the Atlantic," by D. B. Tyler. (Appleton-Century.)

* * * * *

IN AMERICA AGAIN

"From the Republic of Letters to the middle Victorian Age seems to be something of a leap, yet in fact the London of Dickens and Thackeray and Trollope, and the Boston of Longfellow and Lowell and Holmes continued the Republic of Letters. The 'Manchester Guardian' is of the opinion that 'Americans certainly know their Dickens.' It gives an instance:

"'The other day, when Congress was engaged in a heated discussion of a Wages and Hours Bill, Senator Black defended the Bill against the charge of its opponents that it would ruin American business. He supported his argument by the following apt quotation from *Hard Times*:

"'"Surely there never was such fragile chinaware as that of which the millers of Coketown were made. They were ruined when they were required to send labouring children to school; they were ruined when inspectors were appointed to look into their works; they were ruined when such inspectors considered it doubtful whether they were quite justified in chopping people up in their machinery; they were utterly undone when it was hinted that perhaps they need not always make quite so much smoke."

"'Our own Parliamentary debates often deal with subjects which might be illuminated by such a passage from Dickens, but it is rare that a literary quotation of that length is found embedded in the pages of Hansard.' ('Manchester Guardian,' August 20th, 1937.)

"Some of the English travellers in the United States during the first half of the nineteenth century—particularly Captain Basil Hall

Frances Trollope and Charles Dickens—in their books greatly offended the Americans. Dickens went to the United States in 1841* and wrote *American Notes*. In 1843 he published *Martin Chuzzlewit*. This is a good story. Dickens is not more uncharitable to the Americans there than he is to the English in his other books. The scene between Martin Chuzzlewit and Colonel Diver in New York Harbour is not improbable, though the description of the Colonel is something of caricature. The description of the company at Major Pawkins' boarding-house is not uncharitable, but the following allusion to Americans and the dollar is inexcusable and manifestly unfair: 'The next respectable thing to dollars was any venture having their attainment for its end. The more of the worthless ballast, honour and fair-dealing, which any man cast overboard from the ship of his Good Name and Good Intent, the more ample stowage-room he had for dollars. Make commerce one huge lie and mighty theft. Deface the banner of a nation for an idle rag; pollute it star by star; and cut out stripe by stripe as from the arm of a degraded soldier. Do anything for dollars! What is a flag to *them*!' Those British visitors of the early and mid-nineteenth century were animated by sheer prejudice. They came with a pre-conceived idea of American 'rawness,' and of course they found what they looked for."—"The American Entente," by R. B. Mowat. (Arnold.)

* * * * *

JOHN TYLER, PRESIDENT OF THE UNITED STATES

"If the last-mentioned estimates were colored by personal or political friendship, as doubtless they were, no such reason for partiality can be found in the appraisal of the President made by Charles Dickens, who was not usually inclined to exaggerate the good qualities of Americans. Visiting the White House in March, 1842, Dickens recorded his impressions of the President as follows: 'He looked somewhat worn and anxious, and well he might, being at war with everybody—but the expression of his face was mild and pleasant, and his manner was remarkably unaffected, gentlemanly, agreeable. I thought that, in his whole carriage and demeanour, he became his station singularly well.'

"'As for Washington, it is neither a city, nor a village, nor the country; it is a building-yard placed in a desolate spot wherein living is unbearable.'

"The plans for its future beauty, made by L'Enfant, had as yet shown little signs of realization. The groups of houses were widely scattered and were separated by numerous unoccupied areas covered over by coarse grass, the remains of former brickyards, and other unsightly materials. Charles Dickens spoke of the 'City of Magnificent Intentions,' as he said it should be called, as consisting of 'spacious avenues that begin in nothing, and lead nowhere; streets, mile long, that only want houses, roads and inhabitants; public buildings that need but a public to be complete; and ornaments of great thoroughfares, which only lack great thoroughfares, to ornament.'

"Prominent in the list of notable social occasions was a reception given (March 15th, 1842) in honor of Washington Irving, then ambassador to Spain, and Charles Dickens, who had come to America in the interest of international copyright law. The fame of Dickens as the champion of the poor was at its height at that time, and the

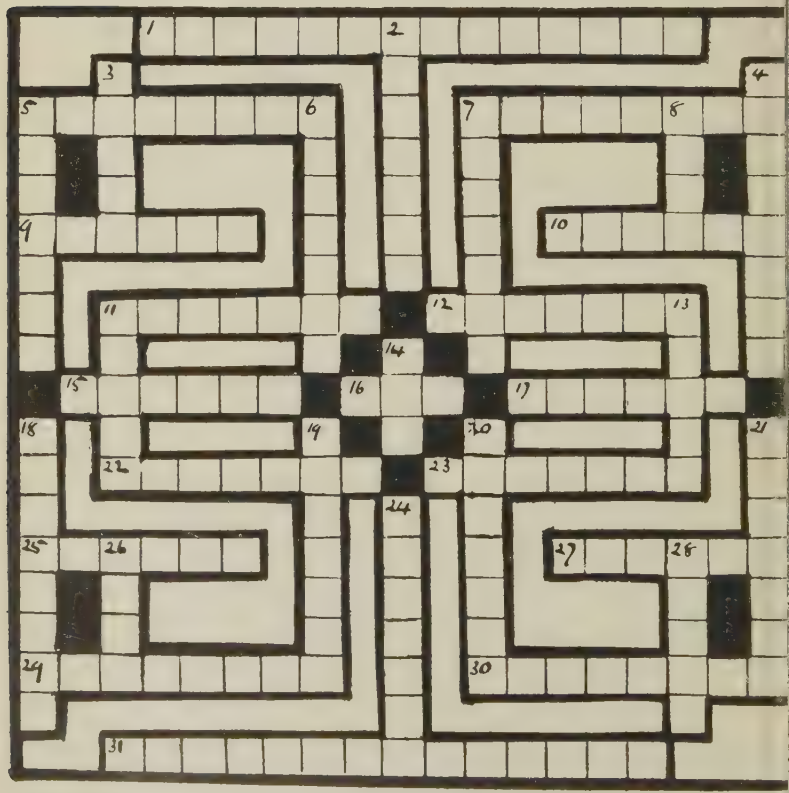
* Should be 1842.—EDITOR.

desire to see him drew an immense crowd to the reception. Th number of people in the East Room alone was estimated at thre thousand. The police had difficulty in keeping the passages op The circle usually kept around the President was narrowed dow almost to nothing. Mrs. Robert Tyler presided 'with surpassin courteousness and grace.' "—"John Tyler, Champion of the O South," by O. P. Chitwood. (Appleton-Century.)

* * * * *

"The indictment of Dickens, both in *American Notes* (1842) a *Martin Chuzzlewit* (1844), though we knew it was exaggerated a misrepresentative, had, in the end a tendency to convince us agai our wills that there must be something in what he found to report."— "The Dutch Country: Pennsylvania," by C. Weygandt. (Appleto Century.)

DICKENS CROSS-WORDS. No. 5



By Irene Baldwin & Walter Dexter

All words are Pickwick characters or places.

MORE SECRETS

By G. S. BURTON

ABOUT five or six years ago an article entitled "Secrets," and written by my late father, appeared in *The Dickensian*. Its object was to point out some of the mysteries that Dickens never elucidated and some of the facts about which he left us in the dark. It occurred to me the other day when re-reading the article that it might be interesting to consider this subject further.

It would be well to make it clear at the outset that I do not guarantee that all these questions are insoluble. Some of the more erudite Dickens scholars may correct me and triumphantly give the answers to some or all of my problems. Nor do I claim to be a profound authority on Dickens's works, although I yield to none in my love and admiration for them. May I say, therefore, in all humility that the purpose of this short paper is as much to ask for information as to make statements which may or may not be contradicted.

One of the most perplexing problems—to me, at any rate—relates to the famous adventure of Mr. Winkle at Bath with Mrs. Dowler and the sedan chair. How could Mr. Winkle run round the Crescent

continued on next page.

CLUES TO DICKENS CROSS-WORDS. No. 5—*opposite page.*

(Clues by A. de Suzannet)

ACROSS

1. The earliest green leaves (two words, 8, 6).
5. The youngest of them discovered the Man (behind the door) (8).
7. A very slight alteration in the second letter would imply that this person was addicted to some foolish and furtive form of laughter (8).
9. Epithet applied to Mr. Hutley by his profession (6).
10. Verb made use of by a widower (in connection with widows, of course) (6).
11. Did Blazes, when they shook hands at the swarry, mistake him for the *fish* footman in Alice ? (7).
12. The Goddess, of the fan (7).
15. The cock of the Bath-room ? (6).
16. "Snicked" would seem to be an appropriate anagram for this alias (3).
17. She resented being called a good woman (6).
22. "Will you permit me to have the pleasure, Sir ?" was all he ever said (7).
23. Surely more than a ton of bricks went to the building of this suburb (7).
25. A "desperate willin" according to one contemporary, yet musical withal, since it is recorded elsewhere that his "owls was organs" (6).
27. The Immortal William (Stumps, not Shakespeare) has left his mark on this idyllic spot (6).
29. Not a prisoner in the Fleet (two words, 3, 5).
30. All Dickensians know of course *why* the cheerful commercials gave this Eatanswill hostelry a wide berth (two words, 4, 4).
31. A maker of children's cakes (surely the Prince of Confectioners) (two words, 7, 7).

DOWN

2. A man of clubs (so at least his name would imply) but not an M.P.C. (7).
3. The ass who quoted from Magna Charta (5).
4. Mr. Pickwick was happy to be old enough to be her father (8).
5. A bosom friend of seventeen across (7).
6. When laws were passed for the removal of insanitary dwellings this M.P. doubtless provided the *opening* measures (7).
7. A promising young man of two or three and forty (7).
8. She brought out the cherry brandy (4).
11. What he drove and what he sat in should provide clues for this "Uncle Tom" (5).
13. He insulted seventeen across (5).
14. His troubles are told in a book (not No. 4 Collection, apparently) (3).
18. A scene of unwearied researches (8).
19. A hot-tempered little fellow. In childhood his mother could never cure him of banging the door, and so he grew up (7).
20. The Muggleton variety was certainly NOT (7).
21. Mr. Jackson's chairman friend (7).
24. A duck connected with Bardell *v.* Pickwick (not Mrs. Sanders) (7).
26. The Warden's was illustrated by Phiz (4).
28. Kate's brother, Nathaniel's successful rival, and Maria's brother, all in one

even once, let alone twice ? The answer, of course, is that he could not, and the probable explanation is that Dickens confused it with the Circus.

However, the majority of things that we should like to know and which Dickens has not told us are concerned with the names of his characters. In some cases we know Christian names but not surnames, in some exactly the opposite, while in others—some of them very famous characters indeed—we do not know any of their names, though some of these persons again are distinguished by nicknames.

To take the first category, what were the surnames of Nancy, Bill Sikes's " girl-friend," Jo, the poor crossing-sweeper, Guster, the Snagsbys' servant, and William the waiter at Yarmouth, who so kindly assisted little David Copperfield with his dinner ? A doubtful case is that of Camilla in *Great Expectations*. Her husband is referred to as " Mr. Camilla," so that it is not certain whether that is her Christian name or his surname. In any case, her full names are unknown.

The next class contains some notable members. I nearly fell into a trap here by including Mrs. Joe Gargery among them ! Owing, no doubt, to the fact that she was such a masterful character, no one appears to have dared to call her by her Christian name. Joe and Pip were obviously too much under her thumb to have ventured on such a familiarity, but one would have expected the irrepressible Pumblechook to have addressed her by some other term than "Mum !" However, that diabolical cornchandler does mention her Christian names on one occasion, and therefore I shall refer to her at the end of this paper in another connection.

A noteworthy instance from *Great Expectations* is Miss Havisham, who, undoubtedly one of the principal characters of the book, is never distinguished by a Christian name. No doubt, like Mrs. Joe, no one would have ventured to use it to her face in any case. Others that readily come to mind are Mr. Wopsle, the Hubbles (a good Kentish name this), Stiggins, Miggs, Mrs. Leo Hunter, Bumble and Mrs. Squeers. In one very famous example we have the initial but no more—the immortal P. Toots.

The last class, those who appear to have no names at all, contains some inimitable, not to say unforgettable, figures. *David Copperfield* supplies several, among whom stand out the Young Gal and the handy young man whom Mrs. Crupp proposed to hire to assist at David's first dissipation.

They are for ever imprinted on our memories, the first for the way in which she " retired upon the plates with which she had carefully paved the floor and did a great deal of damage," and the second for his unauthorised sampling of the drinks under his charge. Nor must we forget the " Orfling " from St. Lukes, who was the Micawbers' domestic when little David first knew them. Other nameless celebrities include the Game Chicken, Bob Sawyer's medicine-boy and Mrs. Nickleby's mad admirer.

Then there are numbers of people who never actually appear in the

books, but who are referred to and whom we should dearly like to have met. And none should we have welcomed more heartily than Mrs. Harris—and her husband—if she existed, which even Mrs. Gamp's circle of acquaintances doubted. From Mrs. Micawber's references to them, her Papa and Mama must have been people of distinction, and we deplore their absence.

Again, we should have liked more information about the immortal Barnes, whose gander was stolen by tinkers when Mr. F's Aunt lived at Henley. This, and all her profound utterances, were obscure to put it mildly, but two of them refer particularly to a mysterious Uncle George. On one occasion, she says, " The Great Fire of London was not the fire in which your Uncle George's workshops was burned down," and later " You can't make a head and brains out of a brass knob with nothing in it. You couldn't do it when your Uncle George was living: much less when he's dead." Dickens himself was unable to throw any light on the problem, for he says, " nobody ever knew on these occasions whose Uncle George was referred to." Is it too much to suppose that Uncle George was her late husband or brother, and therefore, of course, Flora's uncle by marriage ?

In this connection, no student of Dickens can fail to be struck by the number of widowers and widows—especially the latter—that appear in his works. To enumerate a few, we have Tony Weller, Mr. Pecksniff, Mr. Wickfield, Old Wardle, Mrs. Bardell, Mrs. MacStinger, Mrs. Gamp, Mrs. Gummidge, Mrs. Heep and Mrs. Bayham Badger. True, the latter is not a widow when we meet her, but as she had twice been in that condition, perhaps she may be included. All the deceased partners of these characters would have been worth knowing, and one cannot help feeling that most of them must have led unhappy lives, to say the least of it. Nor should one forget the late Mr. Crupp and his child or children. We have no information whether the latter were living, but we know that Mrs. Crupp was a mother from her own statements to that effect.

Finally, I should like to propound a few questions to test the knowledge of Dickensians. They are all genuine and should be answered without reference to the books:

(i) What were the Christian names of Mr. Pecksniff, Wemmick, Guppy, Mrs. Joe Gargery, Dr. Manette, and Mr. Mell ?

(ii) What was Little Emily's surname and what relation was she to Ham ?

(iii) What relation was Biddy to Mr. Wopsle ?

(iv) In what books are the following mentioned, and what were their professions, trades or occupations ?—Thomas Burton, Thomas Groffin, Mr. Podsnap, Mr. Sapsea, Skiffins, John Jobling, John Browdie's father, Burgess & Co., Nicodemus Dumps, Mortimer Knag, Mr. Lillyvick.

(v) In which books are the following mentioned: Gunter, Captain Hopkins, Mr. Pidger, Horatio Peltirogus, Joseph Smiggers, Bitherstone, Graymarsh, Mr. Lewsome, Mr. Noddy.

FRIENDS OF THE DICKENS HOUSE

AS the result of the appeal made at the Bath Conference in June 1939, we are now able to present our readers with a list of the sums received to date. Many of the items of one guinea and less are, we are pleased to say, Annual Subscriptions. More of these are wanted; our need is urgent.

DONATIONS AND SUBSCRIPTIONS

	£	s.	d.
The Pilgrim Trust	100	0	0
Count de Suzannet	100	0	0
Mr. and Mrs. Percy T. Carden ..	10	10	0
Collected at London Conference ..	8	10	0
Nottingham Branch	7	15	0
Mr. and Mrs. Charles Guest and Friends	6	5	0
Mr. J. D. Billington	6	3	0
Sundry, per Mr. William Miller ..	5	19	0
Philadelphia Branch	5	15	1
Mrs. Carnelly	5	0	0
Mr. Lewis Hird	5	0	0
Mr. J. W. MacFadden, K.C. ..	5	0	0
Vancouver Branch	3	14	6
Mrs. Brumfit, in memory of Mr. William Miles	3	3	0
Mr. A. F. Harrison	2	0	0
Pittsburgh Branch	2	0	0
Mrs. Williams-Ellis	1	11	6
Southampton Branch	1	10	0
Woodville Branch	1	5	0
Miss E. J. Turner	1	2	0

Two Guineas each.—Mr. F. R. Dean, Ald. E. Kirkhouse Jenkins, M. André Maurois, Mr. Arthur Morrison, New York Branch, Philadelphia Branch, St. Pancras Branch, Mr. A. E. Schaaf, Mr. C. W. Spiers.

One Guinea each.—Bath Branch, Blackburn Branch, Dr. H. J. Bridges, Mr. R. C. Chevalier, Mrs. Curwood, Hatfield Branch, Mr. W. H. Lowry, Manchester Branch, Montreal Branch, Palos Verdes Branch, Mr. T. N. Philip, Preston Branch, Rochester Branch, Rugby Branch, Mr. G. E. Sendell, Shrewsbury Branch, Mr. Leslie C. Staples, Mr. J. W. Starkey, Mr. Chas. Turner, Vancouver Branch, Mrs. E. T. Ward, In memory of Mr. E. T. Ward (per Mrs. Ward), Whitstable Branch, Misses E. and M. Wood, Mosers, Ltd. (per George F. Young).

One Pound each.—Dr. Howard Duffield, Mr. and Mrs. Harry Fife, Miss Fuechsel, Mr. A. F. Harrison, Mr. Hamish Macdonald, Lady Monson, Miss F. J. Till, Miss E. J. Turner, Miss Hope Wickes.

Half a Guinea each.—Miss M. K. Bradby, Christchurch Branch, Mr. Walter Dexter, Mr. A. W. Edwards, Mr. N. W. Farmer, Mr. T. W. Hill, Mrs. Hodd, Sir Arthur Holbrook, Miss F. Minns, Mrs. F. Monro, Mr. R. E. Reed, Mr. J. E. S. Sawyer, Lt.-Col. W. M. H. Spiller, Mrs. Wolfe.

Ten Shillings each.—Miss R. Cockell, Mr. Dudley Elwes, Mr. Mark Franklin, Mr. E. T. Hynes, Mr. Johnson, Dr. and Mrs. Henry Johnson, Miss Sara T. Newton, Mr. and Mrs. E. G. Pine, Mr. and Mrs. Rushton, Mrs. Saven, Mr. M. H. Spielmann, Mr. G. H. Stuart-Bunning, Miss E. M. Tweed.

Five Shillings each.—Mrs. Bacon, Misses M. and P. Beatley, Mr. W. H. Bingham, Miss W. Bothwell, Miss Bovingdon, Miss W. J. Brindley, Mr. Browning, Mr. A. E. Brookes-Cross, Mr. J. H. Carter, Miss Mary Corney, Mrs. Dear, Mrs. Fairman, Mrs. Flynn, Lt.-Col. W. L. Gadd, Miss L. Godfree, Mr. C. E. Groome, Rev. M. Hardey, Miss Mary E. Harper, Miss L. M. A. Hall, Mr. F. Hankinson, Mrs. E. Harrison, Miss E. Hellier, Mr. T. Holden, Mr. G. Kenneth Holland, Mr. Alex Inglis, Mrs. and Miss Jones, Miss F. Kelly, Miss K. Kelly, Mr. G. W. Kettle, Miss Grace Lawson, Mr. C. H. Loweth, Sir John Martin-Harvey, Mr. and Mrs. Glanvill Mason, Mr. Leo Mason, Miss Matz, Mr. Wm. Miller, Mr. W. A. Millington, Mr. J. J. Mills, Miss F. Minns, Mr. and Mrs. C. J. Neat, Mr. Robert Nelson, Mrs. Newcombe, Madame O'Donover, Misses K. and M. Osenton, Miss E. H. Overman, Miss A. Parker, Miss Peacock, Miss Marion Pool, Miss M. L. Price, Miss C. J. Reynolds, Mr. G. Richards, Miss I. M. Richardson, Mr. and Mrs. E. J. Shaw, Miss Sich, Miss K. Skinner, Miss Rose Smith-Rose, Mrs. M. A. Spencer, Miss B. Tocher, Miss G. Toplis, Misses I. and J. Veitch, Mrs. Chas. Watkins, Miss Peggy Webling, Rev. C. Wray, Miss E. A. Wright, Mr. Geo. F. Young.

Half a Crown each.—Mrs. I. Drew, Mr. Walter Heald, Mr. and Mrs. Lang, Mr. R. Lund, Mrs. C. A. Smith, Mrs. A. F. Simpson, Rev. C. H. Steel, Mrs. Whalley.

	£	s.	d
Mrs. Beetlestone	0	15	6
Mrs. Parsons	0	15	0
Hatfield Branch	0	13	6
Miss Dockrill	0	9	6
Mrs. C. D. Claney	0	6	0
Mr. E. Hutchinson	0	5	6
Mr. W. J. Evans	0	4	0
Mr. E. W. Smith	0	2	0
Miss Cockshutt	0	1	0
Mr. and Mrs. A. E. Sproul ..			$2
Miss M. C. Barter			$1

	£ s. d.	£ s. d.	£ s. d.
To General Expenses—			
Printing, Stationery, Postages, and Telephone ..	24 18 7		
Caretaking and Cleaning	84 16 6		
Petty Cash and Sundry Expenses	29 1 9		
		138 16 10	
,, General and Water Rates	72 3 2		
,, Lighting and Heating	88 5 7		
,, Insurance	22 12 8		
	183 1 5		
Less Amounts received from the Dickens Fellowship and other Groups	30 0 0		
		153 1 5	
,, Interest—Mortgage	30 0 0		
Loan	10 0 0		
		40 0 0	
,, General Repairs	.. ..	14 15 2	
,, Repairs Fund, excess of Expenditure over Income	.. ..	1 4 5	
,, Salaries	.. ..	139 2 6	
,, Depreciation of Furniture and Fittings	.. ..	15 4 0	
,, Balance, being excess of Income over Expenditure for the year, carried to Equipment and Endowment Fund		31 0 0	
		£533 4 4	

	£ s. d.	£ s. d.	£ s. d.
By Annual Subscriptions			12 1 6
,, Admission Fees			76 7 0
,, Rents—			
No. 49 Doughty Street	268 5 0		
The Dickensian	35 0 0		
The Dickens Fellowship	50 0 0		
	353 5 0		
Less Agents Commission	4 17 6		
		348 7 6	
,, Adelaide H. Garland Memorial Gift— Interest on £188 5s. 9d. 2½% Consolidated Stock			4 14 0
,, Profit on Sales	75 18 2		
,, Commission received on Nonesuch Edition	15 16 2		
		91 14 4	
		£533 4 4	

BALANCE SHEET AS AT 31ST DECEMBER, 1938.

LIABILITIES.	£ s. d.	£ s. d.
Mortgage on 49 Doughty Street	600 0 0	
Interest accrued thereon	7 10 0	
		607 10 0
Loan from The Dickens Fellowship	550 0 0	
Interest accrued thereon	10 0 0	
		560 0 0
Sundry Creditors	.. ..	80 2 9
Adelaide H. Garland Memorial Gift	.. ..	102 19 9
Equipment and Endowment Fund—		
As at 31st December, 1937	4499 12 9	
Donations	19 3 4	
	4518 16 1	
Add Excess of Income over Expenditure as per attached Account	31 0 0	
		4549 16 1
		£5900 8 7

ASSETS.	£ s. d.	£ s. d.
Freehold Property (48 and 49 Doughty Street) at cost		5108 5 2
Furniture and Fittings at cost, less depreciation—		
As at 31st December, 1937	293 12 4	
Additions during the year	10 7 0	
	303 19 4	
Less Depreciation	15 4 0	
		288 15 4
Library and Museum, at cost		138 12 2
Stock of Pictures, Postcards, China, etc. As certified by the Hon. Secretary		67 4 9
Adelaide H. Garland Memorial Gift Investment— £188 5s. 9d. 2½% Consolidated Stock, at cost (held by the Official Trustees of Charitable Funds) .. .. (Market Value 31st December, 1938, £132)		102 19 9
Sundry Debtors and Payments in Advance		70 11 9
Cash at Bank and in Hand		123 19 8
		£5900 8 7

We have examined the above Balance Sheet with the Books and Vouchers of the Fund and certify it to be in accordance therewith. We have also verified the Investment.

4b Frederick's Place, Old Jewry, London, E.C.2. 27th March, 1939.

(*Signed*) WHINNEY, SMITH AND WHINNEY, *Chartered Accountants, Hon. Auditors.*

Dr. **THE DICKENS HOUSE.** INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31ST DECEMBER, 1939. Cr.

EXPENDITURE.	£ s. d.	£ s. d.	INCOME.	£ s. d.	£ s. d.
To General Expenses—			By Annual Subscriptions		21 15 0
Printing, Stationery, Postages, and Telephone	26 11 2		,, Admission Fees		38 7 0
Caretaking and Cleaning	84 7 6		,, Rents—		
Petty Cash and Sundry Expenses	21 19 11		No. 49 Doughty Street	182 18 4	
		132 18 7	*The Dickensian*	35 0 0	
,, General and Water Rates	57 12 3		The Dickens Fellowship	50 0 0	
,, Lighting and Heating	86 11 4			267 18 4	
,, Insurance	29 2 6		*Less* Agents' Commission	10 17 6	
	173 6 1				257 0 10
Less Amounts received from the Dickens Fellowship and other Groups	33 6 0		,, Adelaide H. Garland Memorial Gift—		
		140 0 1	Interest on £188 5*s.* 9*d.* 2½% Consolidated Stock		4 14 0
,, Interest—Mortgage	30 0 0		,, Profit on Sales		17 14 6
Loan	10 0 0		,, Balance, being excess of Expenditure over Income carried to Equipment and Endowment Fund		167 17 5
		40 0 0			
,, General Repairs		57 1 7			
,, Expenditure on Air Raid Shelter		14 0 3			
,, Salaries		108 5 0			
,, Depreciation of Furniture and Fittings		15 3 3			
		£507 8 9			£507 8 9

BALANCE SHEET AS AT 31ST DECEMBER, 1939.

LIABILITIES.	£ s. d.	£ s. d.	ASSETS.	£ s. d.	£ s. d.
Mortgage on 49 Doughty Street	600 0 0		Freehold Property (48 and 49 Doughty Street) at cost		5108 5 2
Interest accrued thereon	7 10 0		Furniture and Fittings at cost, less depreciation—		
		607 10 0	As at 31st December, 1938	288 15 4	
Loan from The Dickens Fellowship	550 0 0		Addition during year	15 0 0	
Interest accrued thereon	10 0 0			303 15 4	
		560 0 0	*Less* Depreciation	15 3 3	
Sundry Creditors	44 17 11				288 12 1
The Dickens Fellowship	51 5 3		Library and Museum, at cost		138 12 2
		96 3 2	Stock of Pictures, Postcards, China, etc.		
Adelaide H. Garland Memorial Gift		102 19 9	As certified by the Hon. Secretary		51 12 4
Equipment and Endowment Fund—			Adelaide H. Garland Memorial Gift Investment—		
As at 31st December, 1938	4549 16 1		£188 5*s.* 9*d.* 2½% Consolidated Stock, at cost (held by the Official Trustees of Charitable Funds)		102 19 9
Donations	51 16 9		(Market Value 31st December, 1939, £128 19*s.* 6*d.*)		
	4601 12 10		Sundry Debtors and Payments in advance	69 9 4	
Less Excess of Expenditure over Income as per attached Account	167 17 5		*The Dickensian*	31 7 0	
		4433 15 5			100 16 4
			Cash at Bank and in Hand		9 10 6
		£5800 8 4			£5800 8 4

LADY JAMES'S FOLLY

By OLIVER D. SAVAGE

ONE of the many proofs of Dickens's energy, activity and general zest for life is the large number of places he visited and the vast amount of ground he covered before it was possible to travel on any railway. We know, of course, that his reporting duties often took him away from London; but even apart from this there is evidence that he must have walked and ridden many a mile purely on pleasure bent.

Passenger travel on railroads by means of steam locomotives began in the late eighteen-twenties; but it was not until 1836 that London had its first railway. This ran from London Bridge, where the present low-level station is, to Deptford and (later) Greenwich.

This raiload provided Londoners with a new sensation; and it is a little surprising that we have (so far as I am aware) no record by Dickens of his having made any journey upon it.

The most vivid account of a trip on this line which has come under my notice was penned by Franz Grillparzer, Austria's greatest dramatic poet of that period, who visited London in 1836 and kept a diary of his experiences. For the 31st of May he wrote:

> "Went on the railway to Deptford. It is supported the whole way by lofty arches. Thirty to forty coaches coupled together stand ready for the locomotive which is to move them. You get in. A snorting sound at last announces the return of the monster. It is yoked to. It pounds and roars; the movement is slow at first, then quicker and quicker, until the whole train thunders along at about the speed of a bird. You notice the speed more by the objects as they fly past, rather than by feeling any effect as you sit in the carriage. Deptford is reached in six minutes, about two and a half miles."

The first great trunk line out of London was the London and Birmingham Railway, with the terminus at Euston, opened in 1838. We have documentary evidence in the form of a letter to his wife that Dickens used this line during their Doughty Street days; and so far as I am aware this letter is the first known record of Dickens travelling by steam.

In the year of the opening of the Greenwich Railway there was published in paper covers by Messrs. Chapman & Hall, price two shillings, the little work by "Timothy Sparks" (Charles Dickens) entitled *Sunday Under Three Heads*, an historic piece of advocacy with which every reader of *The Dickensian* should be familiar. Ever since it was written the reforms which it recommended have been steadily brought about; and if Dickens could see how Sunday is spent nowadays by millions of his beloved common people there is no doubt whatever that he would be positively astounded (leave it at that !).

In Part One of this book, describing "Sunday as it is," we find these passages (and, incidentally, note that steamboats were familiar to Londoners long before railway trains):

"There are dozens of steamers to all sorts of places—Gravesend, Greenwich, and Richmond; and such numbers of people, that when you have once sat down on the deck, it is all but a moral impossibility to get up again—to say nothing of walking about, which is entirely out of the question. Away they go, joking and laughing, and eating and drinking, and admiring everything they see, and pleased with everything they hear, to climb Windmill Hill, and catch a glimpse of the rich corn-fields and beautiful orchards of Kent; or to stroll among the fine old trees of Greenwich Park, and survey the wonders of Shooter's Hill and Lady James's Folly."

There must have been many readers during the last hundred years who have wondered about Lady James's Folly. The fact is that this was the local term for Severndroog Castle—though the present writer never heard the former name used during his boyhood in the neighbourhood where this structure stands. This so-called castle consists of a single brick-built tower, capping the wooded slopes of Shooter's Hill, and immediately overlooking that part of the Old Dover Road on which Dickens set the scene described in Chapter Two of *A Tale of Two Cities*—a scene, by the way, in which Dickens committed an anachronism which I leave my readers to discover. (No prizes.) Lady James was the wife of Sir William James, who in 1755 had distinguished himself by capturing the pirate fortress of Severndroog, on the coast of Malabar. His widow reared this tower to his memory in 1784.

I can vouch for the fact that Severndroog Castle became something of a mystery in that part of Kent during late Victorian times; but a few years after the last war the woods of Shooter's Hill became a public park, known as Castlewood; and nowadays, therefore (in peace-time), you may not only roam the lovely slopes but mount to the top of Lady James's Folly, and thus gain a view of the surrounding country not to be equalled near London.

DICKENS AND BOZ

By ROBERT HAMILTON

IF anyone will take the trouble to study the portraits of the youthful "Boz" and of the mature Dickens, he will probably be impressed by the contrast in the brilliance and charm of the one, and the dynamic vitality of the other. "Boz" with his large bright eyes, looks at us with a wide gaze of animated confidence: this is the author of *Pickwick*—rather inexperienced, not particularly well educated, a bit of a dandy, careless of detail, exuberant, and impatient, over-sensitive and undisciplined. The other portrait is of the man, Dickens, the author of *Copperfield*, lined and worn with the experience of life, bearded, grizzled, and rather "tough," with the facile vitality of youth transformed into the dynamic energy of maturity. As a more exact likeness of their creator, *Pickwick* and *Copperfield* reveal the distinction between "Boz" and Dickens.

Pickwick is not a novel. It is a literary farrago of joyous nonsense

ill-constructed, and as rambling as an English lane. Like the best English lanes, it goes nowhere—unless it be to Dulwich. What stands out in *Pickwick* is neither plot, nor construction, nor literary style; but character. But it is interesting to notice that the characters in *Pickwick* are all perennially happy, so that we feel that even the weeping Job thoroughly *enjoys* his villainies; and as for Jingle, life is obviously for him one glorious adventure. The best aspects of the Fleet are a "knockabout"; the dour "strolling player" squeezed the utmost joy out of life with his tales of misery and frustration; and Dodson and Fogg, with their enthusiastic "sharp practice" are an endless delight. Boz was full to the brim with happiness: he had just married, and at the same time, suddenly attained an undreamed-of success. He had admiring friends, good health, and money. The result was *Pickwick*—the reflection of the intense happiness that was overflowing in its creator.

But *Pickwick*, though it is one of the greatest things in literature, ignores (except for a glance at the Fleet) the deeper aspects of reality. It required the disillusionment of an unsatisfactory marriage, the discovery of the genuine roots of "sharp practice," the impact of social anomalies—of rotten administration, filthy prisons and inhuman workhouses, cruelty and poverty—and not least, the conflict in his own soul—to transform "Boz" into the author of *Copperfield*.

It is difficult to write of *Copperfield* since its greatness is almost beyond criticism. Swinburne regarded it as one of the world's masterpieces, a book so rich in humanity that it is almost a part of history. But the point here is its revelation of the mature Dickens.

By the time he came to write *Copperfield*, Dickens's experience of life was mature, and his literary style, his medium of expression, had reached its summit of mastery and ease. Hence, in contrast to *Pickwick*, we have a mature psychological study of character in a realistic setting, the dominant note of which is *serenity*—the serenity of absolute creative equilibrium. All Dickens's wonderful powers of observation are here, together with a deepened intellectual insight into the things seen. In *Pickwick* the youthful "Boz" is often content with mere brilliant description: in *Copperfield* description has given way to analysis and representation.

Both admirers and critics of *Copperfield* have alike commented upon the greatness of its evocative power. The retrospect, the nostalgic gazing on things past, the splendour and serenity of the setting sun, shed an evening glow over the whole work. Although it is, in a sense, all retrospect, the chapters specifically called "Retrospects" are among the greatest in the book. The close of the second retrospect is surely one of the most moving things in the whole range of art. Dickens has penetrated the veil of mere appearance, and rediscovered the profound significance lying behind the most trivial acts. For in spite of the typically Dickensian fantasy of characterisation and description that is inseparable from all his work, *Copperfield* is an essentially realist work. The sorrows and struggle of life are there in their place, not glossed over as in *Pickwick* or sentimentalised as in

The Old Curiosity Shop, or exaggerated in the zeal for reform, as in the later novels. The whole web of life—joy, sorrow, tragedy, pathos, absurdity—are woven into the serene retrospect of Dickens's maturity.

It is impossible to compare masterpieces; and when all is weighed up, both Boz and Dickens had something to give of supreme value. The fairyland of *Pickwick* is the ideal towards which, in some form or other we all strive; the real world of *Copperfield* is the world in which we live and on which we look back, in spite of its evils and mistakes, with regret. In his two greatest works, Dickens captured and re-affirmed the two basic conflicting longings of mankind; to be "happy ever after" and to re-live a past that was unrealised in its actuality, but which, "recollected in tranquillity," is seen to be the best that could have been.

HOW WE RUN OUR BRANCH

(12) HULL

We have just held our thirty-fifth Annual General Meeting, and are pleased to record that we still have four of our original members. The *modus operandi* of our Branch has not altered materially since its inception. Members pay a small annual subscription and are encouraged to subscribe to *The Dickensian*.

Our Winter Session, from October to April, consists of fortnightly meetings which take the form of Dickensian Readings by members—one member being responsible for the reading, which is preferably from the book for study for the year—and literary lectures of a very high standard by prominent local speakers. These have reference to Dickens and are usually followed by a discussion.

During the summer months our members meet fortnightly, and enjoy rambles to places of interest in the district. As these outings are quite informal, and friends are welcomed, many new members are thus introduced to our Fellowship for the Winter Session. An entrance fee of one shilling to cover out-of-pocket expenses is charged, and members bear their own expenses on each excursion.

The main social event is our Annual Birthday Dinner on the 7th February, which being open to everybody is an outstanding local event.

We have a live Dramatic Section who give publicity to our Fellowship by their performance of Dickensian Plays and Readings to many other Societies in aid of their various charitable funds, concluding our Winter Session with a Dramatic Evening.

Our main philanthropic work is the Christmas Tea Party and Entertainment given to Lonely Old Folk the funds being subscribed by the members who work all the year round holding Bridge and Whist Drives in their own homes and giving parties in their gardens, etc.

Our Fellowship is conducted by the President, Vice-President, and General Committee consisting of four ladies and four gentlemen, the latter being elected at the Annual General Meeting each year, the President and Vice-President usually retaining their offices for two years. The Secretaries and Treasurer are encouraged to retain their respective offices so long as they are willing to do so; and the financial statements are well looked after by an Honorary Auditor.

Maud W. Cawson,
Hon. Secretary.

(13) CHRISTCHURCH, NEW ZEALAND

ALTHOUGH our membership is comparatively small, all are really active, live members and enthusiastic participants in the programmes arranged for the meetings which are held on the first Saturday of each month from March to December inclusive.

We meet primarily to study Dickens's works, and throughout the year do this in a systematic way ; but the social side of our activities is not neglected.

After approximately an hour and a half of Dickensian study, we partake of supper, supplied each evening by three of our members, and we remain to chat. We are a congenial company, and engage in general conversation for half an hour, and oftentimes longer, this being for all of us the meeting place of friends.

Our Annual Meeting and Election of Officers is held after the Christmas vacation on the first Saturday in March, after which the year's programme is drawn up.

The 1940 programme consists of six group study evenings, April to September inclusive, with afterwards a reading from the chapters under review by one member ; in October a lecture on Charles Dickens by Mr. A. E. Caddick, M.A. ; November we have left free, the programme to be arranged later ; and in December short dramatic readings from the book set for study for the year, will be given by all our members.

Two years ago our subscription was fixed at 7s. 6d. per member, including *The Dickensian*, or 10s. 6d. for two members at the one address, the latter subscription providing for only one copy of the magazine.

The receipt of *The Dickensian* is anticipated with pleasure by all our members, as it keeps us in touch with the Dickens House and with other branches, and gives us a feeling of security and permanency in being a member branch of a large Fellowship.

We are fortunate in exchanging programmes with several overseas branches, and this makes us feel that we are imbibing and helping to keep alive something of the Dickens spirit of good-fellowship. The existence of this spirit of fellowship is constantly being brought home to us by the kindly reception at the Dickens House of those of our members who are fortunate enough to visit London. On their return they have never failed to recount at our meetings the great kindness of the late Hon. Secretary, Mr. S. J. Rust, in conducting them on tours through Dickens London.

One of our important activities —though now less in evidence since the generous donations of Lord Nuffield have extended the work of the Crippled Children's Society is the disposal of our modest Tiny Tim Fund for Crippled Children. Last year our efforts were confined to providing a three weeks' holiday at one of the Summer Health Camps for two crippled boys, and in purchasing Christmas gifts for two crippled girls and woodwork tools for pupils of the Crippled Children's Class at the Public Hospital.

A copy of *The Dickensian* now has its place among other publications in the reference room of the Christchurch Public Library.

G. K. JARMAN.
Hon. Secretary.

WHAT DO YOU KNOW OF DICKENS?

1. Who was Billickin and where did he (she) live?
2. What business was carried on by Mr. Snagsby?
3. What was Nicholas Nickleby's stage name?
4. Who were the successors to the "'Prentice Knights"?
5. Name the candidates in the Eatanswill election.
6. Where was the famous "swarry" held?
7. Where did Mr. Jaggers live?
8. What was another name for "Rob the Grinder"?
9. How many brothers and sisters did Pip have?
10. Who was Job Trotter's brother?
11. Who lived in Lant Street?
12. Who became Mrs. Martin Chuzzlewit?
13. Where were Mrs. Lirriper's Lodgings?
14. What were the christian names of Captain Cuttle and Rogue Riderhood?
15. Where did Mr. Tulkinghorn live?
16. Who was Bob Sawyer's landlady?
17. What caused the death of Krook?
18. Who married Miss La Creevy?
19. What was the mystery of Edwin Drood?
20. What did Mr. Wemmick call his father?
21. What were the probable originals of Muggleton and Eatanswill?
22. Who was Mr. F., who had an aunt?
23. What relation was Little Em'ly to Mr. Peggotty?
24. Who was the father of Maypole Hugh?
25. What character was born in the Marshalsea Prison?
26. When did the Pickwick Club hold its first recorded meeting?
27. What was the real name of Jenny Wren?
28. Who married Henrietta Petowker?
29. What was the name of Mrs. Lammle before marriage?
30. What were the full names of Little Nell, Little Dorrit, and Little Em'ly?
31. Where did Mr. Pickwick meet the lady with the yellow curl-papers?
32. Who was "given to government"?
33. What were the married names of Susan Nipper and Kate Nickleby?
34. In what books do these appear: (1) M'Choakumchild; (2) Coavinses; (3) the Patriarch; (4) The Saracen's Head; (5) "Papa, Potatoes, Poultry, Prunes and Prism"; (6) "Ain't I volatile?"
35. Where did Mr. Pickwick "hang out"?
36. Name the mother and father of Estella.
37. What is the scene of the story of *Hard Times*?
38. Name the famous character in Dickens who never appears.
39. What was the alias of Solomon Pross?
40. Who were called "Merry" and "Cherry"?

Answers will be found on page 208.)

LETTERS TO THE EDITOR

Drawn by] [*Ed. F. Payne*

A DICKENS CALENDAR

For many years I have had a Dickens tear-off calendar. Frequently the quotation seemed to fit the day, but never more so than on these two occasions, June 17th and 18th.

The two quotations enclosed were :

> " There are great changes in the world—great changes : and we can't do better than prepare ourselves to be surprised at hardly anything." (*The Cricket on the Hearth.*)

> " War is, at any time and in any shape, a most dreadful and deplorable calamity." (*Speech.*)

[A letter to my old friend brought forth not only a very appropriate quotation for June 20th,

> " I never repeat what I hear ; it is the only way of paring the nails and shaving the head of Rumour." (*Hunted Down.*)

but a letter full of cheerful reminiscence, from which I extract the following further coincidence of the appositeness of a Dickens quotation.—THE EDITOR.]

" I saw my first Dickens play in 1875 ; it was *Nicholas Nickleby* at the Adelphi ; what a cast, and what an evening for me. Dickens always cheers and heartens me up. Here is an instance. In 1907 I was engaged by Smith & Carpenter to stage manage and act in their forthcoming season at the Lyceum Theatre. The theatre had got into very ' low water ' and had been empty for some time and was supposed to be past all hope. The public and the profession generally treated the new venture as a huge joke and prophesied a run of from one week to four at the outside. We opened on March 30th with " Her Love against the World,' by Walter Howard ; that morning before going down to the theatre I tore off the March 29th slip to see what Dickens had to say ; It was this : ' The time comes when you see your opening.' (*Great Expectations.*)

" I took the slip to Walter Howard and it bucked him up as it had done me. ' Her Love ' ran eleven weeks, ' The Midnight Wedding ' followed immediately and ran ten weeks, ' The Christian ' next for fifteen weeks, and we had a most successful pantomime at Christmas and I remained at the Lyceum for nearly twelve years ! ! !

" So my time *did* come and I *saw* my *opening* as Charles Dickens told me I would."

S. MAJOR JONES.

Boscombe.

ANOTHER SLIP IN DICKENS?

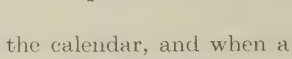
Mr. T. W. Hill's amusing article on the Oyster in Dickens in the last number of *The Dickensian* sent me back to *Sketches by Boz* again, and led me to re-read "The Misplaced Attachment of Mr. John Dounce." Mr. Dounce, of Cursitor Street, Chancery Lane, is there described as "a short, round, large-faced, tubbish sort of man, with a *broad-brimmed* hat, and a square coat." When Dickens wrote that, he might have had a premonition of Oliver Wendell Holmes's lines:

"It's odd how hats expand their brims as riper years invade,
As if when life had reached its noon, it wanted them for shade!"

But Cruikshank, when he drew the illustration of Mr. Dounce receiving his first oyster from the "lady in blue," depicted him wearing a hat with the narrowest of narrow brims, hardly wide enough for a caterpillar to walk round in comfort, or for Mr. Dounce to hold with his thumb and forefinger as he bade the "lady in blue" good-night. Has this mystery ever been explained?

ERNEST H. RANN.

Why, in defiance of the calendar, and when a month with an "r" in it is thirteen weeks ahead, did you print an article on "oysters" and make all our mouths water and fill our minds with regret that the succulent bivalves no longer go with poverty.



THE DEAN OF ROCHESTER ON JUNE NINTH

THE Dean (Bishop Blackie) delivered a special sermon at the Service in Rochester Cathedral on the 70th Anniversary of Dickens's death. It was preached after Evensong in the Lady Chapel, when Mrs. Blackie placed a wreath of laurel and geraniums at the Dickens Tablet.

At one time, said the Dean, it was uncertain whether it would be possible to arrange this annual observance for this year, but it was most fitting that the members of the Fellowship should meet in the Cathedral on that day, because they knew how Dickens had loved it, how he was constantly in it, and how it had prominently entered into one of his books. "I think we may say that at this time of war, Charles Dickens has many things to teach us. I think first of his sense of humour. To speak of that at a sad time might appear incongruous, but I am quite sure it is not, for if only we can keep it alive it does help us to go on. Then I remember that he was such a human person and so interested in, and in sympathy with, all human things and human beings, and cared so much about human interests." Several of his books were written with the direct intention of remedying abuses. And so, in a world which was being torn and rent and battered by evil forces forces so evil that we trembled to think of them, forces contrary to all that was in the truest sense human—yet by an interest in human beings and sympathy with them, we could be doing something to bring to the world a message of that which was better than that which the world was actually experiencing.

Watts's Charity in Rochester (The House of the Seven Poor Travellers) owing to war conditions is not functioning as a refuge for six homeless men.

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